

HARVARD STUDIES  
IN  
CLASSICAL PHILOLOGY

*EDITED BY A COMMITTEE OF THE CLASSICAL  
INSTRUCTORS OF HARVARD UNIVERSITY*

VOLUME XXXII



CAMBRIDGE  
HARVARD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD  
OXFORD UNIVERSITY PRESS  
1921

Anno 1778.

PHILLIPS·ACADEMY



OLIVER·WENDELL·HOLMES

L I B R A R Y

*Per ampliora ad altiora*

que







HARVARD STUDIES  
IN  
CLASSICAL PHILOLOGY

*EDITED BY A COMMITTEE OF THE CLASSICAL  
INSTRUCTORS OF HARVARD UNIVERSITY*

VOLUME XXXII



CAMBRIDGE  
HARVARD UNIVERSITY PRESS  
LONDON: HUMPHREY MILFORD  
OXFORD UNIVERSITY PRESS  
1921

24728



480  
H26  
v. 32

## PREFATORY NOTE

THESE Studies are published by authority of Harvard University and are contributed chiefly by its instructors and graduates, although contributions from other sources are not excluded. The publication is supported by a fund of \$6000, generously subscribed by the class of 1856.

CLIFFORD HERSCHEL MOORE,  
CHARLES BURTON GULICK,  
CHANDLER RATHFON POST, }  
EDITORIAL  
COMMITTEE.



## CONTENTS

	PAGE
THE COMMENTARY ON AESCHYLUS' PROMETHEUS IN THE CODEX NEAPOLITANUS . . . . .	I
By Herbert Weir Smyth.	
PROPHECY IN THE ANCIENT EPIC . . . . .	99
By Clifford Herschel Moore.	
STUDIES IN THE MINOAN HIEROGLYPHIC INSCRIPTIONS. I. THE PHAESTOS WHORL . . . . .	177
By Champlin Burrage.	
INDEXES . . . . .	185





Aeschylus, *Prometheus* 791-805  
Codex Neapolitanus fol. 32<sup>r</sup>

## THE COMMENTARY ON AESCHYLUS' PROMETHEUS IN THE CODEX NEAPOLITANUS

BY HERBERT WEIR SMYTH

MS. ii. F. 31 in the Biblioteca Nazionale at Naples, commonly called the Farnesianus from its former owner, Cardinal Alessandro Farnese, contains the recension of five plays of Aeschylus by Demetrius Triclinius together with marginal scholia and interlinear glosses. The contents of the MS. are disposed as follows according to the pagination indicated at the upper right hand corner of each recto.<sup>1</sup>

1–3<sup>v</sup> Introductory matter on Metre.<sup>2</sup>

1. ἐπιτομὴ τῶν ἐννέα μέτρων ἐκ τοῦ ἐγχειριδίου 'Ηφαιστίωνος.
  2. ἡμέτερον Δημητρίου τοῦ Τρικλινίου (ἰστέον ὅτι πάντα τὰ μέτρα . . . συμβαίνει τὰ πάθη).
  3. τοῦ αὐτοῦ περὶ σημείων τῆς κοινῆς συλλαβῆς τῶν ἐντὸς κειμένων τῆς βίβλου (ἐπειδή περ οἱ πάλαι . . . οὐδὲν δὲ τῶν ἐγκειμένων ἵσασιν).
- 3<sup>v</sup>–4<sup>v</sup> Γένος Αἰσχύλου καὶ βίος διορθώθη δὲ παρὰ τοῦ σοφωτάτου κυροῦ Θωμᾶ τοῦ μαγίστρου. 4<sup>v</sup> Argument to the *Prometheus*; 5<sup>r</sup>–42<sup>v</sup>

<sup>1</sup> Another system, which disregards the matter preceding the *Prometheus*, is discovered in the numerals placed underneath the end of the last verse on each recto.

<sup>2</sup> The epitome appears in Ambros. 30, 480, 738, Laur. 31. 4 (a copy of Vat. 1294 before its beginning was lost), Laur. conv. 8, Mutin. ii. C. 8, Neapol. ii. D. 2, Paris. 2713, 2881, Salam. 1. 2. 13, Urb. 142, Vat. 897, and in the princeps of Aristophanes. The two Triclinian tractates are found in conjunction in Ambros. 480, Angel. 14, Baroc. 74, Dresden. Da 21, Da 22, Laur. conv. 8, Monac. 104, Paris. 2713, Salam. 1. 2. 13, Ven. Marc. 478, Vrat. D(Boeckh's) Pindar ii. 13–15), Vrat. Rehdigeranus 298, in a MS. (293) in the collection of the Marquis de Rosanbo (Ormont. Cat. des man. grecs des départ. p. 70), and in the Aldine Aristophanes. The first of the two appears also in Ambr. 40, and Neapol. ii. D. 2 (without naming Triclinius), the second also in Ambros. 30. 480, 903, Vat. 897. The Tractatus Harleianus 5635 (Gaisford's *Hephaestion* 1. 317), which was ascribed by Westphal, *Metrik* 1<sup>r</sup>. 136, to Triclinius, certainly contains Triclinian matter; as do also Ven. Marc. 263 and 531. On the frequent occurrence of these treatises, see Studemund *Jahrb.* 96 (1867) 610, *Anecd. Var.* 1. 91, *Ind. Lect. Vrat.* 1887–88, p. 7, n. 3. Triclinius' teaching concerning the quantity of *a*, *i*, *u* has been investigated by F. Kuhn, "Symbolae ad doctrinae περὶ διχρόνων historiam pertinentes" in *Breslauer Philol. Abhandl.* 6 (1892) 98–115.

*Prometheus*; 42<sup>v</sup> Argument to the *Septem* by Thomas Magister; 43<sup>v</sup>-79<sup>v</sup> *Septem*; 79<sup>v</sup>-81<sup>r</sup> Argument to *Persae* by Thomas Magister; 81<sup>r</sup>-116<sup>v</sup> *Persae*; 117<sup>r</sup> Argument to *Agamemnon*; 117<sup>v</sup>-158<sup>v</sup> *Agamemnon* (entire); 158<sup>v</sup> Argument to *Eumenides*; 159<sup>r</sup>-173<sup>v</sup> *Eumenides* 1-581, 173<sup>v</sup>-176<sup>v</sup> *Eum.* 647-777, 177<sup>r</sup>-182<sup>v</sup> *Eum.* 808-1047.<sup>1</sup>

With the exception of *Pers.* 599-612 (101<sup>r</sup>) and 613-628 (101<sup>v</sup>), which have been copied, without scholia and glosses, by another scribe, the MS. is, in general, written in one and the same hand,<sup>2</sup> uniformly elegant but exceedingly minute in the case of scholia and glosses. All the other plays contained in the MS. are perfectly preserved together with the commentary: the folios containing the *Prometheus*, however, have suffered very considerable damage, especially in the lower portion of each leaf, e.g. vv. 12, 13, 29, 124. Not until fol. 9<sup>r</sup> does even the text appear complete, while the marginal commentary shows gaps on nearly every page until the middle of the play. At times only a few letters are visible of an entire scholium. The transcription has been attended by difficulties, not only because of the lacunae, which can only then be conjecturally filled when the loss is relatively small, but also because of the blurred or otherwise defective state of many passages in the photographic copy. That many of these difficulties have been successfully solved is due, in large measure, to the fact that I have been able to avail myself of the palaeographical knowledge of Dr. Ernest Cary, a scholar honorably known for his familiarity with the MSS. of Aristophanes. My pupil, Mr. H. J. Leon, holder of a Harvard Travelling Fellowship on the Sheldon Foundation, has compared the galley-proofs with the original in numerous doubtful passages. For the assistance rendered him by Signori Martini and Bassi I desire to express my grateful acknowledgments. Mr. T. W. Allen, of Queen's College, Oxford, has given me the benefit of his reading of several passages. But the state of the MS. is such that all hope of the restoration of the original must be abandoned at very many places. Where the MS. is torn or illegible, my supplements are indicated by < >; but this method has not been scrupulously followed in the case of single letters the restoration of which was open to no possible doubt. Late spellings and divers minor errors in the lemmata have been left

<sup>1</sup> The lines are numbered according to the edition of Dindorf.

<sup>2</sup> Glosses by another hand occur, in the *Prometheus*, on vv. 75, 143, 221, 853.

unchanged, but minute fidelity in the transcription of scholia and glosses has not been attempted in the case of inconsistencies where the scribe shows now the normal spelling or accentuation, now divergent forms apparently due to carelessness.

'Η ὑπόθεσις τοῦ δράματος ἔστι τοιαύτη

Προμηθέως ὡς φιλανθρώπου ἐκ Διὸς κεκλοφότος τὸ πῦρ καὶ δεδωκότος ἀνθρώποις, δι' οὐ τέχνας πάσας ἄνθρωποι εὔροντο, ὅργισθεὶς δὲ Ζεὺς παραδίδωσιν αὐτὸν Κράτει καὶ Βίᾳ, τοῖς αὐτοῦ δῆθεν ὑπηρέταις, καὶ Ἡφαίστῳ, ὡς ἀν ἀγαγόντες πρὸς τὸ Καυκάσιον ὅρος δεσμοῖς σιδηροῖς αὐτὸν ἐκεῖ προσηλώσαιεν· οὐ γενομένου παραγίνονται πᾶσαι αἱ Ὀκεάνειαι νύμφαι πρὸς παραμυθίαν αὐτοῦ, καὶ αὐτὸς ὁ Ὀκεανός, ὃς δὴ καὶ λέγει τῷ Προμηθεῖ, ἵνα ἀπελθὼν πρὸς τὸν Δία δεήσει καὶ λιταῖς πείσῃ αὐτὸν ἐκλῦσαι τοῦ δεσμοῦ Προμηθέα· καὶ Προμηθεὺς οὐκ ἐὰς τὸν Διὸς εἰδὼς ἄκαμπτον καὶ θρασύ· καὶ ἀναχωρήσαντος <τοῦ> Ὀκεανοῦ παραγίνεται Ἰὼ πλανωμένη, ἡ τοῦ Ἰνάχου, καὶ μανθάνει παρ' αὐτοῦ ἀ πέπονθε καὶ ἀ πείσεται, καὶ ὅτι τις τῶν αὐτῆς ἀπογόνων λύσει αὐτόν, ὃς ἦν δὲ Διὸς Ἡρακλῆς, <καὶ> ὅτι ἐκ τῆς ἐπαφῆς τοῦ Διὸς τέξει τὸν "Ἐπαφον· θρασυστομοῦντι <δὲ> Προμηθεῖ κατὰ τοῦ Διὸς ὡς ἐκπεσεῖται τῆς ἀρχῆς <ὑφ' οὐ> τέξεται <παιδὸς> καὶ ἄλλα βλάσφημα λέγοντι, παραγίνεται Ἐρμῆς <Διὸς πέμψαντος> ἀπειλῶν αὐτῷ κεραυνὸν εἰ μὴ τὰ μέλλοντα <συμβήσεσθαι τῷ Διὶ> εἴπῃ· καὶ μὴ βουλόμενον βροντὴν καταρρα<γεῖσα αὐτὸν ἀφανίζει. ἡ> μὲν σκηνὴ τοῦ δράματος ὑπόκειται <αι ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον> ὅρος. ἡ δὲ ἐπιγραφὴ τούτου Π<ρομηθεὺς δεσμώτης> . . . Κράτος καὶ Βίᾳ . . . Ὀκ<εανός>

... μέτρ<ων?> ταῦτα ἡμέτερά ἔστι Δημητρίου τοῦ Τρικλινίου καὶ τἄλλα ὅσα ἔχουσι ἐν ἀρχ<ῇ> στρο<φῶν?>

† ἡ εἰσθεσ<ις τοῦ παρόντος> δράματος ἐκ συστημ<ατικῆς> ἔστι περιόδου. οἱ δὲ στίχοι εἰσὶν ἴαμβικοὶ τρίμετροι ἀκατάληκτοι πέντε, <ῶν τε> λ<ευταιῶν> "ὅτῳ τρόπῳ τῆσδε" ἐκκ<υλισθήση> τέχνης." ἐπὶ ταῖς ἀποθέσ<εσι παρά>γραφος, ἐπὶ δὲ τῷ τέλει κο<ρωνὶς> ἀναχωρησάντων τῶν ὑποκριτῶν

Τοῦ αὐτοῦ Μαγίστρου σχόλια

I Τηλουρὸν τὸ ὑψηλὸν <μα>κρ<ὸν> ἀφ' οὐ τῆλε καὶ <μακρ>ὰν ὁρᾶν τις δύναται· ἡ τὸ μακρό<θεν> ὁρώμενον. λέγει δὲ τὸν Καύκασον

† ἐμοὶ τηλουρὸν δοκεῖ λέγειν, οὐχὶ τὸν Καύκασον μακρὸν καὶ ὑψηλὸν ὄντα· οὐ γὰρ ἀν εἴπε τὸ πέδον· πέδον γὰρ ἡ ἐπίπεδος γῆ· ἀλλὰ τὴν παρακειμένην αὐτῷ ἀπὸ τῶν βορειοτέρων μερῶν ἔρημον γῆν, ἐπίπεδόν τε οὖσαν καὶ εἰς

ἀπειρον μῆκος ἐκτεταμένην. ὅτι δὲ τοῦτό ἐστι δῆλοῖ διὰ τῶν ἔξῆς. χθονὸς οὖν πέδον λέγει περιφραστικῶς ἀντὶ τοῦ εἰς τὴν γῆν τὴν ἐπίπεδον καὶ μακρὰν τῶν Σκυθῶν

χθονὸς μὲν] ἥγουν εἰς τὴν γῆν τὴν ἐπίπεδον καὶ μακράν τηλουρὸν] ὑψηλόν, μακρόν ἥκομεν] ἥλθομεν

Post vers. τὸ προύμιον συμβουλευτικὸν ἢ προστακτικόν

2 Σκύθην] Σκυθικόν οἶμον] τὸν ἄβατον] εἰς ἣν οὐδεὶς βαίνει διὰ τὸ τραχὺ καὶ ἀπωκισμένον

3 "Ηφαιστε] ὡ μέλειν] διὰ φροντίδος ἔχειν ἐπιτολὰς] τὰς ἐντολὰς

4 πατὴρ] ὁ Ζεύς ἐφεῦτο] ἐνετέλλετο τόνδε] τὸν Προμηθέα

5 ὑψηλοκρήμνοις] ταῖς ὑψηλοὺς κρημνοὺς ἔχούσαις

Τὸν λεωργὸν: τὸν τοῖς λαοῖς ἔργα παρασχόντα διὰ τοῦ πυρός. ἢ τὸν ἄξιον ἔργον καὶ παρανάλωμα λίθων γενέσθαι ὡς κλέπτην καὶ θεῶν παρήκοον τὸν λεωργὸν] τὸν τοῖς λαοῖς δεδωκότα τὰ ἔργα ὀχμάσαι] δῆσαι, προσπῆξαι

6 'Αδάμας ἐστὶ λίθος οὕτω στερρὸς ὡς μὴ δύνασθαι <ὑπὸ τοῦ σιδήρου> τμηθῆναι· αἴματι δὲ τρ<άγου> ἢ λέοντος μαλάσσεται καὶ <οὐ> τέμνεται· ὁ μὲν γὰρ ξηρότ<ητά> ἐστι καὶ πόρους ἔχων several lines obliterated ἀδαμαντίναις] ἥγουν σιδηρᾶς, στερρᾶς πέδαισιν] δέσμαις ἀρρήκτοις] στερρᾶς

7 τὸ σὸν γὰρ] πρὸς τὸ ἐρεθίσαι τὸν "Ηφαιστον τοῦτο λέγει ἄνθος] καλλώπισμα παντέχον] δι' οὐ πᾶσαι γίνονται τέχναι σέλας] ἥγουν τὸ πῦρ περιφραστικῶς σέλας] τὸ

8 θυητοῖσι] τοῖς ἀνθρώποις ὥπασεν] παρέσχεν τοιᾶσδε] τοι-  
αύτης

9 σφε] αὐτὸν δίκην] τιμωρίαν

10 διδαχθῆ] ἥγουν μάθη τυραννίδα] τὴν ἔξουσίαν

11 στέργειν] τιμᾶν φιλανθρώπου]... μείον [? δριμεῖα] ἢ λέξις

14 Ante vers. κατασκευή ἄτολμος] ἀπρόθυμος

15 βίᾳ] βιαίως ἐπιρρηματικῶς φάραγγι] ἥτοι τῷ ὄρει δυσχειμέρῳ] κακὸν ἔχούσῃ χειμῶνα διὰ τὸ χόνι <άει καλύπτεσθαι?>

16 Ante vers. βάσις τῶνδε] ὡν εἴπατε τόλμαν] ἐπιχείρησιν σχέθειν] τόλμαν λαμβάνειν

17 Ante vers. γνωμικόν ἔξωριάζειν] ἀθετεῖν καὶ ἔξω ὥρας καὶ φροντίδος ποιεῖσθαι πατρὸς] ἥτοι τοῦ Διός· οὗτος γὰρ πατὴρ ἀνδρῶν τε θεῶν τε

18 Ante vers. † προκατάστασις καὶ διήγησις ὡν μέλλουσι ποιήσειν αὐτῷ

Πῶς φασι τὸν Προμηθέα νίὸν τῆς Θέμιδος, δέον ἀντιστρόφως λέγειν. ἐκ γὰρ προμηθείας καὶ σκέψεως <τὸ> δίκαιον εὑρηται· καὶ φαμεν ὅτι αἴτιον τὸ δίκαιον τοῦ προμηθεῖσθαι· διὰ τοῦτο καὶ τὸν Προμηθέα Δίκης νίὸν λέγομεν· ἐπεὶ καὶ ὁ κλινοποὺς πρώτον ἔννοιαν λαμβάνει τῆς ἀνθρώπου ἀναπαύσεως· εἶτα ἐπιχειρεῖ καὶ κλίνην ποιῆσαι· καὶ ἐστι <τῷ> μὲν ἔργω πρώτη (sic) ἡ κλίνη, <τῇ δὲ δι>ανοίᾳ ἡ τοῦ ἀνθρώπου ἀνάπαυσις τῆς] ἀποστροφὴ τὸ σχῆμα ὁρθοβούλου] τῆς ὄρθα καὶ ἀληθῆ βουλευομένης αἰπυμῆτα] μεγαλόβουλε

19 δυσλύτοις] ἥγουν ἵσχυροῖς χαλκεύμασιν] ἥγουν σιδηροῖς δεσμοῖς

20 προσπασσαλεύσω] προσηλώσω τῷδ' ἀπανθρώπῳ] τῷ τῶν ἀνθρώπων ἀποτυγχάνοντι πάγῳ] πάγος τὸ ὄρος καὶ ὁ πα<γε>τὸς ἀπὸ τοῦ π<ηγν>ύω πάγῳ] ὄρει

21 ἵν'] ὅπου φωνὴν] ἀκούσῃ δηλονότι του] τινός

22 ὄψει] θεάσῃ

Σταθεύειν φασὶν Ἀττικοὶ <τὸ κατὰ> μικρὸν κάεσθαι, ἀπὸ τοῦ <ἴστημι στή>σω καὶ τοῦ αἴθω . . . εὕω τὸ <φλογίζω> σταθευτός] φλογιζόμενος φοίβη φλογὶ] λαμπρῷ, καυστικῇ, τὸ ἀπλοῦν ἀντὶ τοῦ κτητικοῦ

23 χροιᾶς] τοῦ εἴδους ἀμείψεις] μεταβαλεῖς ἥτοι μέλας ἔση ἄνθος] τὴν λαμπρότητα ἀσμένῳ] χαίροντι

24 ἡ ποικιλείμων νὺξ] ἡ ποικίλον ἔνδυμα ἔχουσα διὰ τὸ πεποικίλθαι τοῖς ἄστροις φάσος] ἥτοι τὴν ἡμέραν

25 πάχνην] δρόσον ἑώαν] πρωινήν σκεδᾷ] σκεδάσει κατ' ἀντιχρονισμόν

26 τοῦ παρόντος] τοῦ ἐνισταμένου σοι ἀχθηδῶν] τὸ βάρος

27 τρύσει] δαμάσει ὁ λωφήσων] ὁ παύσων σε τούτου· ἐστι δὲ . . . οὐ πέφυκε] οὐκ ἐγεννήθη πω] ἀκμήν

28 τοιαῦτ'] <ἐν ἦ>θει <δ λό>γος ἀπηρώ] ἥγουν ἀπέλαυσας

30 ὥπασας] παρέσχεις δίκης πέρα] ἐπέκεινα τοῦ δικαίου. ὁ γὰρ οὐκ ἔβούλετο Ζεὺς ἄδικὸν τε ἦν καὶ παράνομον

31 ἀνθ' ὧν] ἀντὶ τούτου

Δέον ἀτερπῶς εἰπ<εῖν, ἀτερπῆ> πρὸς τὴν πέτραν ἐπήνεγκε. τὸ δὲ φρουρήσεις ἀ<ντὶ τοῦ φυ>λάξεις καὶ περὶ αὐτὴν <μενεῖς> ἀτερπῆ] ἀηδῆ

φρουρήσεις] φυλάξεις

32 ὁρθοστάδην] ὁρθὸς ἴστάμενος

- 33 ὁδυρμοὺς] φωνὰς γοεράς ἀνωφελεῖς] δέον ἀνωφελεῖ εἰπεῖν, ἀνωφελεῖς εἶπε πρὸς τὸ γόους
- 34 φθέγξῃ] λέξεις δυσπαραίτητοι φρένες] ἀμετάτρεπτοι καὶ δυσκόλως πρὸς συμπάθειαν ἔχουσαι· παραίτησις γὰρ ἡ συγγνώμη
- 35 τραχὺς] ἀκαμπής, σκ[λ]ηρός, ἀπηνής νέον] νεωστί κρατῆ] καθὰ καὶ Ζεύς
- 36 εἰεν] ἔστω ταῦτα οὕτως κατοικτίζῃ] κατελεεῖς μάτην] ματαίως καὶ ἀκαίρως
- 37 ἔχθιστον] μισητόν στυγεῖς] μισεῖς
- 38 θυητοῖσι] τοῖς ἀνθρώποις γέρας] ἥτοι τὸ πῦρ  
Γέρας: ἥτοι τὸ πῦρ· τοῦτο γὰρ ἀνατέθειται Ἡφαίστῳ . . . πάλιν ἐπεγείρει . . .
- 39 τὸ συγγενές] ἥτοι ἡ συγγένεια δεινὸν] μέγα πρὸς οἴκτον ἐγεῖραι τινα ὁμιλία] ἡ πρώην συναναστροφή Post vers. ὠραῖον
- 40 σύμφημ'] συνομολογῶ ἀνηκουστεῖν] παρακούειν πατρὸς] τοῦ Διός
- 41 οἱόν τε] πῶς οἱόν τε τοῦτο] τὸ παρακούειν δειμαίνεις] φοβῆ πλέον] τῆς συγγενείας
- 42 νηλῆς] ἀπηνής, ἀνηλεής καὶ θράσους] ἥγουν θρασύς πλέως] πεπληρωμένος
- 43 ἄκος γὰρ] ναὶ τοιοῦτός εἰμι. | ὠφέλεια, θεραπεία
- 44 ὠφελοῦντα] . . . τοῦτον
- 45 μισηθεῖσα] ὑπ' <έμοῦ> χειρωναξία] . . . βάναυσος τέχνη· λέγει δὲ τὴν . . .
- 46 νιν] αὐτήν στυγεῖς] μισεῖς
- 47 παρόντων] τῷ Προμήθεῃ τέχνῃ] ἡ σή
- 48 ἔμπας] ναὶ ὅμως τίς] τῶν θεῶν ὠφελεῖ] εἴθε ἔμελλεν λαχεῖν] κληρώσασθαι
- 49 Εἰπόντος Ἡφαίστου περὶ τῆς αὐτοῦ τέχνης ὡς εἴθε ταύτην ἔλαχεν ἔτερος, τὸ Κράτος φησὶν ὡς ἄπαντα ἐπράχθη καὶ ἐγεγόνει τοῖς θεοῖς πλὴν τοῦ κοιρανεῖν καὶ ἄρχειν· τουτέστιν ἄπαντα δέδοται τοῖς θεοῖς, ὅπλα μὲν "Αρει, Ἀρτέμιδι δὲ τόξα, Ἀπόλλωνι δὲ μουσική, σοὶ δὲ ἦν ἔχεις τέχνην, καὶ ἔτερα ἔτέροις· τὸ δὲ βασιλεύειν μόνο<s> ὁ Ζεὺς ἐκληρώσατο· ἐπεὶ οὖν <οὕτω> ταῦτ' ἔχει, ἀνάγκη <καὶ σοὶ> ἥνπερ ἔλαχες <τέχνην <στέργη>ειν καὶ τὰ παρὰ <τοῦ Διός ἐπιτε>ταγμένα σοι <έκτελεῖν> ἐπράχθη ἐγεγόνει, ἐδόθη τοῖς θεοῖς παρὰ τοῦ Διός πλὴν θεοῖσι] χωρὶς τοῦ κοιρανεῖν κοιρανεῖν] ἄρχειν

50 οὕτις ἐστὶ πλὴν] οὐδεὶς ἄλλος· ἀλλὰ πάντες δοῦλοι αὐτοῦ

51 ἔγνωκα] γινώσκω ὅτι οὕτως ἔχει ταῦτα τοῖσδε] τοὺς πραχθεῖσι

52 ἐπείξῃ] σπουδάσεις περιβαλεῖν] περιθέναι

53 ἐλιυνόντα] βραδύνοντα προσδερχθῆ] θεάσηται πατήρ]

ὸ Ζεύς

54 ψάλλια] τὰ δεσμά δέρκεσθαι] ὥστε βλέπεσθαι πάρα]  
πάρειστι

55 νιν] αὐτά ἀμφὶ] περὶ χερσὶν] αὐτοῦ ἐγκρατεῖ σθένει]  
ἰσχυροτάτῃ δυνάμει

56 ῥαιστῆρι] ἐν σφύρᾳ θεῖνε] τύπτε πασσάλευε] προσήλουν  
πρὸς] ἐν ταῖς

57 περαίνεται] τελεῖται ματᾶ] ματαιάζει

58 ἄρασσε] πλῆττε μᾶλλον] ἥγουν μεῖζον μηδαμῆ χάλα] ἐν  
οὐδεὶν μέρει τῶν δεσμῶν ὑφεστιν δίδουν

59 δεινὸς] ἐπιτήδειος

60 <ἄρ>ηρεν] ἡρμοσται

61 τήνδε] τὴν ἐτέραν νυν] δή

62 σοφιστῆς] ἀπατέων νωθέστερος] ἥγουν ἐλάττων, φαυλότερος

"Ινα μάθῃ: τουτ<έστιν> ἵνα γνῷ> ὡς εἰ καὶ τὸν Δία ἀπα<τὰ> καὶ σοφιζεται>, ἀλλ' οὐδέν τι τελέσαι <δύναται>, ἐλάττων τούτου τυγχάνων. ἦ <οὕτω> νόει. ἵνα μάθῃ νωθέστερον καὶ ἀμελέστερον καὶ ῥᾳθυμότερον ἔχειν πρὸς τὸ τὸν Δία σοφίζεσθαι. τουτέστιν ἵνα <παντελῶς> ἀφίστα[τ]αι <τοῦ> ποιεῖν τοιαῦτα πρὸς αὐτόν. ἀν<τὶ δὲ τοῦ> εἰπεῖν εἶναι, πρὸς μετοχὴν ἔτρεψεν, ὃν εἰπών, ὅπερ ἐστὶν κρείττον.

† σοφὸς ὄφειλων εἰπεῖν ἐλάττων τοῦ Διός, ὁ δὲ σοφιστῆς εἰπε διὰ τὸ ἀπατῆσαι τὸν Δία ἐν τῇ διανομῇ τοῦ βοὸς ὡς εἴρηται· οὐ γὰρ ἀν ἔχῃ καλῶς ἀπατεῶντα τὸν Δία λέγειν, ἵνα οὗτος εἴη ἐκείνου νωθέστερος

63 οὐδεὶς ἐνδίκως] οὕτως αὐτὸν ἀσφαλῶς προσήλωσα

64 ἀδαμαντίνου] σιδηρᾶς ἢ στερροτάτης νυν] δή σφηνὸς] τοῦ ἥλου γνάθον] ἥτοι τὸ στόμα αὐθάδη] ἀπηνῆ καὶ θρασεῖαν ὡς ἀκμαίαν καὶ ὀξεῖαν

65 διαμπάξ] διόλου πασσάλευε] διαπέρα ἐρρωμένως] ἰσχυρῶς

66 αἱ αἱ] φεῦ Προμηθεῦ] ὡς ὑπερστένω] στενάζω πόνων]  
μόχθων

67 αὖ] δή κατοκνεῖς] ὀκνηρῶς διάκεισαι πρὸς τὸ ἔργον

68 ὅπως] σκόπει οἰκτιεῖς ποτε] ὅταν σε ὁ Ζεύς οὕτως ἔχοντα ἴδων  
τιμωρήσηται

69 θέαμα] θεωρίαν δυσθέατον] δυσθεώρητον

70 κυροῦντα] ἐπιτυ[γ]χάνοντα ἐπαξίων] τῶν ἀξίων

71 ἀμφὶ] περὶ μασχαλιστῆρας] διαξώσματα

72 δρᾶν] πράττειν ἀνάγκη] ἔστι ἐγκέλευ'] πρόσταττε  
ἄγαν] λίαν

73 ᾧ] ὄντως κελεύσω] προστάξω κάπιθωύξω γε πρός] καὶ  
πρὸς τούτῳ ἐπεμβριμήσομαι

74 Ἐπειδὴ περ ἄν<ω περὶ τὰς πλευρὰς> μασχαλιστῆρας π<εριέβαλεν>,  
ἔδει δὲ καὶ πρὸς τοὺς πόδας τοῦτο ποιῆσαι <διὰ> το . . . φησιν <ώς  
ἐπειδὴ> ἄνω κα . . . προσ<ηλω?> . . . χώρειν . . . (uncertain how  
many lines are lost) κίρκωσον] κρίκοις περιβαλλε διὰ τὸ μέτρον  
βίᾳ] ἵσχυν

75 πέπρακται] ἐπράχθην (by another hand] οὐ μακρῷ] ἀλλὰ  
συντόμως

76 ἑρρωμένως] ἴσχυρῶς θεῖνε] τύπτε διατόρους] διαπεπερασμέ-  
νως τοῖς ἥλοις, ἦ μεγάλας

77 Supra vers. ὁ ἐξεταστὴς καὶ εὐθύνας ἐπάξω>ν, εἰ φαῦλα φωράσεται,  
χαλεπός

78 ὁμοῖα] ὅμοια Ἀττικῶς γηρύνεται] βοῦ

79 μαλθακίζου] ταπεινός, μαλθακὸς γίνου αὐθαδίαν] Ἰωνικὴ ἦ  
συστολὴ

80 ἡμέτ<ερον> τραχύτητα γράφε μὴ θρασύτητα. τοῦτο <γάρ ἔχει>  
τὸ α μακρόν, ἐκεῖνο δὲ βραχύ πίπλησσε] ὀνειδιστικῶς πρόφερε

81 στείχωμεν] ἀπέλθωμεν κώλοισιν] τοῖς ποσίν, ἦ τοῖς μέλεσι  
πᾶσιν, τουτέστιν ἄπαν τὸ σῶμα αὐτοῦ προσήλωται ἀμφίβληστρ']  
δεσμά· ἀμφίβληστρον δὲ τὸ δίκτυον

82 ἐνταῦθα νῦν ὕβριζε] ἥγουν τούτοις συνών τοῖς δεσμοῖς θρασύνον καὶ  
μεῖζον τῶν θεῶν φρόνει

83 συλῶν] κλέπτων ἐφημέροισι] τοῖς θυητοῖς προστίθει] πρὸς  
τοῖς ἄλλοις οἷς ἔχουσι καὶ τοῦτο δίδου αὐτοῖς

84 οἱοί τε] δυνατοί θυητοί] οἱ ἀνθρωποι ἀπαντλῆσαι] ἐλευ-  
θερῶσαι σε

85 ψευδωνύμως] ἥγουν ψευδῶς δαίμονες] οἱ θεοί

86 ἡμε . . . σύ>νταξιν τοιαύτη γάρ <έστι καὶ> τὸ παρ' Ὁμήρω χρεὼ  
<βουλῆς> ἐμέ τε καὶ σέ <δοτικὴν γάρ> ἔδει εἰπεῖν. νῦν δὲ <πρὸς> αἰτια-  
τικὴν ἐπήνεγκε πρὸς <τὸ ἐπ>αγόμενον. συνάγεται γάρ . . . αὐτὸν δεῖ

προμηθεύσασθαι . . . καλοῦσιν ὁνομάζουσιν δεῖ χρεία ἐστί προμηθέως ἥγουν προμηθεύσασθαι

87 τρόπῳ μηχανῆ ἐκκυλισθήσῃ ἐκπεσῇ, ἐλευθερωθήσῃ τέχνης ἥτοι τῶν δεσμῶν

88 <† ὁ δῖος αἰ>θήρ: <ἢ> μονοστρο<φικῇ αὔτῃ περίοδος> στίχων καὶ <κώλων ἐστὶ> <μ>ά, ὃν οἱ <α' β' γ'> δ' ε' <ἰαμβικὸν τρί>μετροὶ ἀκατάληκτοι· <τὸ σ' δί>μετρον ἀκατάληκτον. <οἱ ἔξης ζ'> ἀναπαιστικοὶ, τὸ δ' ("δεσμὸν ἀεικῆ") μο<νόμετρον, τὰ δὲ λοιπὰ δίμετρα ἀκατάληκτα· τὸ ζ' μόνον καταληκτικὸν <ἐθή>μιμερές, δὲ καλεῖται <παροι>μιακόν. οἱ ἔξης ιγ' <ἰαμβικ>οὶ ἀνθιστρόμετροι . . . (several lines lost)

δῖος ἔνδοξος αἰθήρ πῦρ πνοαί τὸν ἀέρα λέγει ταχύπτεροι πνοαί ἥγουν ταχεῖαι· ἢ αἱ τάχος τοῖς πτεροῖς τῶν ὄρνέων παρέχουσαι

89 ποταμῶν τε πηγαί τιὰ τούτων τὸ ὕδωρ καλεῖ ποντίων θαλασσῶν

90 ἀνήριθμον ἅπειρον γέλασμα διάχυμα, πλάτος ἀνήριθμον γέλασμα ἐκ μεταφορᾶς τῶν γελῶντων· οἱ γὰρ γελῶντες ἔξήπλωνται παμμῆτόρ τε γῆ ἡ πάντων μήτηρ καὶ τροφός, ζώων τε λέγω καὶ σπερμάτων καὶ ἀνθρώπων

91 πανόπτην τὸν πάντ' ἐφορῶντα. "Ομηρος Ἡλιος ὃς πάντ' ἐφορᾶς καὶ πάντ' ἐπακούεις" (Γ 277) κύκλον ἡλίου ἥγουν τὸν ἡλιον περιφραστικῶς

92 ἴδεσθε θεάσασθε θεός ὧν δηλονότι

93 δέρχθητο ἴδετε αἰκίαισιν τιμωρίαις

94 διακυαίσμενος διακοπτόμενος καὶ προσταλαιπωρῶν μυριετῆ τὸν πολυετῆ

95 ἀθλεύσω μετ' ἀθλου καὶ κακότητος διάξω

96 ταγὸς ὃ ἥγεμῶν ἥγουν ὁ Ζεύς μακάρων τῶν θεῶν ἔξεῦρ'

ἔμηχανήσατο

97 δεσμὸν ἥγουν τιμωρίαν ἀεικῆ ἀπρεπῆ

98 τὸ παρὸν τὸ ἐνιστάμενον ἐπερχόμενον τὸ μέλλον

99 πῆ ποῦ ἡ ἐν ποίῳ καιρῷ ποτε ἄρα μόχθων πόνων ἥτοι

τῆς τιμωρίας

100 τέρμα τέλος χρῆ ἀπόκειται ἐπιτεῖλαι φανῆναι

101 καίτοι ἐπιδιόρθωσις τὸ σχῆμα φημι τοῦτο προυξεπίσταμαι προγνώσκω

102 Σκεθρῶς: the scholion of five lines is obliterated except for a few words σκεθρῶς ἀκριβῶς ποταίνιον ἀπροσδόκητον, ἄγνωστον, νέον

- 103 Αντε vers. γνωμικόν πῆμα<sup>']</sup> πάθος ἥξει<sup>']</sup> ἐπέλθοι πεπρωμένην<sup>']</sup> τὴν μεμοιρασμένην παρὰ τῶν Μοιρῶν χρή<sup>']</sup> πρέπει
- 104 αἰσαν<sup>']</sup> μοῖραν φέρειν<sup>']</sup> ἐμέ ὡς ῥᾶστα<sup>']</sup> λίαν εὐκόλως
- 105 ἀνάγκης<sup>']</sup> τῆς βίας ἥτοι τῆς μοίρας ἀδήριτον<sup>']</sup> ἄμαχον σθένος<sup>']</sup> ἥγουν ἡ δύναμις
- 106 'Αλλ' οὔτε σιγᾶν: <ἔξεστί μοι τάσδε> τὰς τύχας λέγειν <τε καὶ σιγᾶν>· σιγᾶν μὲν ὅτι μὴ <βουλομένου> τοῦ Διὸς τὸ πῦρ ἔκλεψα, <λέγειν δὲ> ὅτι τοὺς βροτοῦς γέρα παρέσχον καὶ πρὸς αὐτοὺς ἐφιλανθρωπεύει<σάμην> δόδις τε τὸ πῦρ καὶ πά<νθ> ὅσα προσῆκε σφας <εἰδέναι διδάξα> οὔτε σιγᾶν<sup>']</sup> ἀλλὰ βοᾶν· ἀλγῶ γάρ μὴ σιγᾶν<sup>']</sup> λέγων γὰρ ταύτας παραμυθίαν λήψομαι τύχας<sup>']</sup> δυστυχίας
- 107 τάσδ<sup>']</sup> <ἄς πά> σχωθνητοῖς<sup>']</sup> τοὺς ἀνθρώπους γέρα<sup>']</sup> τιμάς
- 108 ἐνέξευγμαι<sup>']</sup> ἐνεβλήθην, ὑπῆλθον
- 110 <Πηγὴν κλοπαίαν εἴπεν> ὅτι πᾶσ<α οὐσία> μείωσιν δέχεται· τὸ δὲ πῦρ, καν <τὸ τυ> χὸν εὐρεθῆ, ἥτοι σμικρό<τατος σπινθήρ . . .> δὲ ὕλῃ τινὶ <αὐξεται πάλιν>. πηγὴν οὖν<εἴπε πυρὸς ὅτι> πάλιν αὐξεται <πολὺ ἐ> κ μικροῦ. δέον δὲ εἴπειν κλοπαίως, κλοπαίαν εἴπε πρὸς τὸ πηγήν· τοιοῦτον δὲ ἔστι καὶ τὸ ναρθηκοπλήρωτον· ὥφειλε γὰρ εἴπειν ἐντὸς νάρθηκος· ἔστι δὲ τὰ τοιαῦτα ὀνόματα, τό τε κλοπαίαν τό τε ναρθηκοπλήρωτον, οἷονεὶ ἐπεξήγησις τοῦ θηρῶμαι. εἴπὼν γὰρ θηρῶμαι πηγὴν πυρὸς ὥφειλεν εἴπειν καὶ τίνα τρόπον ἐθηράστατο πηγὴν<sup>']</sup> ῥίζαν καὶ ἀρχήν κλοπαίαν<sup>']</sup> ποταπήν;
- 111 πέφυκε<sup>']</sup> ὑπάρχει πόρος<sup>']</sup> πορισμός
- 112 Τοιῶνδε ἀμπλακημάτων ποινὰς ἔδει εἴπειν, νῦν δὲ πρὸς τὸ ποινὰς τὴν σύνταξιν ἀποδέδωκεν ποινὰς<sup>']</sup> τιμωρίας ἀμπλακημάτων<sup>']</sup> ἀμαρτημάτων τίνω<sup>']</sup> δίδωμι
- 113 ὑπαίθριος<sup>']</sup> ἀσκεπής δεσμοῖσι<sup>']</sup> ἐν πασσαλευμένος<sup>']</sup> προσηλωμένος
- 114 ἀ ἀ ἔα ἔα<sup>']</sup> ἐπιρρήματα ἐκπληκτικά
- 115 ἀχώ<sup>']</sup> ἥχος ὁδμά<sup>']</sup> ἵσως δὲ αἱ Ὀικεανίδες ὁσμὴν ἐπνεον εὐωδίας προσέπτα<sup>']</sup> προσῆλθε ἀφεγγής<sup>']</sup> ἀθέατος
- 116 θεόσσυτος<sup>']</sup> ἐκ θεοῦ δρμηθεῖσα ἥγουν θεία βρότειος<sup>']</sup> ἀνθρωπίνη κεκραμένη<sup>']</sup> μεμιγμένη ἥγουν ἡρωϊκή
- 117 ἵκετο<sup>']</sup> ἀφίκετο τερμόνιον<sup>']</sup> ἔσχατον, ἀκρότατον τῆς γῆς πάγον<sup>']</sup> τὸ ὕρος
- 118 θεωρός<sup>']</sup> θεατής ἦ τι δὴ θέλων<sup>']</sup> ἥγουν διὰ τί ἄλλο ἐνταῦθα ἀφίκετο ἢ διὰ τοῦτο

119 ὁρᾶτε<sup>]</sup> πρὸς τὴν ὑποληφθεῖσαν αὐτῷ φαντασίαν τοῦτο λέγει δύσ-  
ποτμον<sup>]</sup> δυστυχῆ

121 δι' ἀπεχθείας ἐλθόνθ<sup>']</sup> διὰ μίσους ἐλθόντα ἥγουν μισηθέντα ὀπόσοι<sup>]</sup>  
ἔκεινοις

122 εἰσιχνεῦσι<sup>]</sup> εἰσπορεύονται

123 λίαν φιλότητα<sup>]</sup> τὴν πολλὴν φιλίαν ἦν πρὸς αὐτοὺς <εἶχον>

125 πέλας<sup>]</sup> <πλησ>ίον ἐμοῦ οἰωνῶν<sup>]</sup> ὄρνέων ἐλαφραῖς<sup>]</sup> μαλα-  
καῖς, ἡρέμα γάρ ἐπέτοντο ὡς παρθένοι

126 πτερύγων<sup>]</sup> Ὄκεανίδες πτερωταὶ γάρ ἥσαν ριπαῖς<sup>]</sup> ὄρμαῖς  
ὑποσυρίζει<sup>]</sup> ὑπηχεῖ

127 φοβερὸν τὸ προσέρπον<sup>]</sup> ἥγουν φοβοῦμαι πᾶν τὸ ἐπερχόμενον

128 Ante vers. στροφὴ κώλων *iβ'* Post vers. ἀλλοιόστροφα

ἡμέτερα (referring to the following two scholia)

† μηδὲν φοβηθεὶς (sic): τὰ τοιαῦτα εἴδῃ καλεῖται ἀνομοιόστροφα.  
ἀνομοιόστροφα δέ ἔστιν, ὡς Ἡφαιστίων φησίν (69.10), ὅσα πάντας διαι-  
ρεῖται ἢ κατὰ πρόσωπον ἀμοιβαῖον ἢ χοροῦ πρὸς ὑποκριτὴν ἀπόκρισιν. καὶ  
διαιρεῖται εἰς δύο ἢ εἰς πλείω· εἰ μὲν οὖν εἰς δύο διαιρεῖται, καλεῖται ἐτερό-  
στροφον· εἰ δὲ εἰς πλείω, ἀλλοιόστροφον (cf. 69.12). εἰσὶν οὖν τὰ παρόντα  
ἀλλοιόστροφα. τῆς πρώτης οὖν ταυτῆσι στροφῆς, τὰ κῶλα *iβ'*.<sup>1</sup> τὸ α'  
χοριαμβικὸν δίμετρον ἀκατάληκτον, ἐξ ἐπιτρίτου τρίτου καὶ χοριάμβου. τὸ  
βτερὸν ἰαμβικὸν πενθημιμερές. τὸ γ' ὅμοιον ἐφθημιμερές, τοῦ πρώτου ποδὸς  
ἀναπαίστου. τὸ δ' ἰωνικὸν ἀπ' ἐλάσσονος τρίμετρον βραχυκατάληκτον, ἐξ  
ἰωνικοῦ παίωνος τρίτου καὶ σπονδείου. τὸ ε' ὅμοιον τῷ α', ἐκ διϊάμβου καὶ  
χοριάμβου διὰ τὴν ἀδιάφορον. τὸ σ' προσοδιακὸν τρίμετρον βραχυκατά-  
ληκτον, ἐκ χοριάμβου παίωνος τρίτου ἀντὶ ἰωνικοῦ καὶ τροχαίου. τὸ δ'  
ὅμοιον τῷ ε'. τὸ η' ὅμοιον τῷ βτέρῳ. τὸ θ' ἰωνικὸν ἀπ' ἐλάττονος δίμετρον  
καταληκτικόν, ἐκ παίωνος τρίτου ἀντὶ ἰωνικοῦ καὶ τῆς συγγίας κατα-  
ληκτικῆς ἡτοι κρητικοῦ, ὃς ἔστιν ἀμφίμακρος· εἰ δὲ βούλει, ἰαμβικὸν δίμετρον  
βραχυκατάληκτον, τοῦ α' ποδὸς ἀναπαίστου. τὸ ι', εἰ καὶ δοκεῖ ἐνταῦθα  
ἰαμβικὸν εἶναι ἐφθημιμερές, ἀλλ' ὡς ἔστιν <ἰδεῖν ἐκ> τοῦ κώλου τῆς ἀντιστρο-  
φῆς, χοριαμβικόν ἔστι δίμετρον καταληκτικόν . . . γάρ ἔχει ἐπιτρίτον  
<τρίτον>, τὸν δὲ β' . . . ἐπιτρίτον. τὸ ιά <ἰωνικὸν ἡμι>όλιον, ἐξ ἰωνικοῦ  
<ἀπὸ μείζονος καὶ> τροχαίου· εἰ δὲ βούλει, ἀναπαιστικὸν πενθημιμερές. τὸ

<sup>1</sup> 128-135 are divided in the Ms. as follows (cp. the arrangement in Sidgwick):  
colon 1 μηδὲν . . . φιλία, 2 γάρ . . . τάξις, 3-6 = 129-132, 7 κτύπου . . . χάλυ-  
βος, 8 διῆξεν ἄντρων, 9 μυχὸν . . . μου, 10 τὰν θερμερῶπιν αἰδῶ, 11 σύνην δ' ἀπέδιλος,  
12 ὅχψ πτερωτῷ.

ιβ' ιαμβικὸν πενθημιμερές. ἐπὶ τῷ τέλει παράγραφος καὶ δύο διπλαῖς, ἡ μὲν ἐν ἀρχῇ τοῦ κώλου ἔξω νενευκυῖα, ἡ δὲ κατὰ τὸ τέλος, ἔσω, δηλοῦσαι <ὡς τέλος ἔχει τὰ ἀνταποδιδόμενα>

† ἐπειδὴ Θέ<*μιδος παῖς*> Προμηθεὺς ἐμισεῖτο, ἀνθρώπων δ' ἦν ὁ τόπος ἔρημος <ὡς εἰς> τὰ ἔσχατα τυγχάνων τῆς γῆς, εἰκότως ἐξ Ὀκεανίδων νυμφῶν εἰσάγει χορὸν ὁ ποιητὴς παραμυθησόμενον τὸν Προμηθέα ἐπὶ τοῖς συμβάσιν αὐτῷ χαλεποῖς. νύμφας δέ φασι τὰς ἐφόρους τῶν πηγῶν θεάς, ἃς προϊὼν παῖδας καλεῖ Ὀκεανοῦ καὶ Γῆς. τῇ Γῇ γὰρ μιχθεὶς ὁ Ὀκεανὸς ἀπέτεκε τὰς πηγὰς ὡν αὗταί εἰσιν ἐφοροι φιλιᾱͅ] ἐν ἥδε τάξις] ἥτοι τὸ ἡμέτερον τάγμα, τὸ σύστημα

129 θοαῖς] ταχεῖαις ἀμίλλαις] σπουδαῖς, κινήσεσιν

130 προσέβα τόνδε] πρὸς τόδε τὸ ὅρος ἥλθε πατρώας] τὰς οὓς πατρὸς Ὀκεανοῦ

131 μόγις] μόλις παρειποῦσα] παραπείσασα φρένας] ἥγουν τὸν πατέρα περιφραστικῶς

132 κραιπνοφόροι] ταχεῖαι, ταχέως φέρουσαι ἔπειμψαν] ἐκόμισαν αὖται] αἱ τοῦ ἀέρος πνοαί

133 κτύπου γὰρ ἀχώ] τὸ ἀπὸ τοῦ κτύπου τοῦ σιδήρου ἀπήχημα χάλυβος] τοῦ σιδήρου

"Οτι πρῶτον δ σίδ<ηρος ἐν Χά>λυψιν εὑρέθη διῆξεν] διῆλθεν ἄντρων] τῶν σπηλαίων ἐν οἷς οἰκοῦμεν

134 μυχὸν] τὸ βάθος ἐκ δ' ἐπληξέ μου] εἰς ἐκπληξιν καὶ φόβον ἐκίνησεν. | ὑπερβατόν τὰν θερμερῶπιν] τὴν παρθενικήν αἰδῶ] τουτέστιν ἐμὲ περιφραστικῶς

135 σύθην] ὥρμησα ἀπέδιλος] ἀνυπόδητος, γυμνοὺς ἔχουσα τὸν πόδας ὅχω πτερωτῷ] ἐν ἄρματι ἡ ἐν πτεροῖς· ὅχημα γὰρ ἦν αὐταῖς τὰ πτερὰ ὕσπερ τοῖς ἵππεῦσιν οἱ ἵπποι

136 Ante vers. σύστημα κώλων θ'

† αἱ αἱ αἱ: σύστημα κατὰ περικοπὴν ἀνομοιομερὲς καλεῖται τοῦτο. καὶ ἔστι κώλων ἀναπαιστικῶν θ', ὡν τὸ α' τὸ ε' [καὶ τὸ] καὶ τὸ η', μονόμετρα, δικαλεῖται ἀναπαιστικὴ βάσις, τὰ λοιπὰ δὲ δίμετρα ἀκατάληκτα. τὸ δὲ θ' καταληκτικὸν ἥγουν ἐφθημιμερές, δικαλεῖται παροιμιακόν. ἐπὶ τῷ τέλει μόνη παράγραφος

137 τῆς πολυτέκνου Τηθύος] ἥγουν τῆς παμμήτορος Γῆς, ἡ μιχθεὶς Ὀκεανὸς ἀπέτεκε τὰς πηγὰς

138 περὶ] ἥγουν κύκλω εἰλισσομένου] συστρεφομένου, περικυκλοῦντος

139 χθόν'] τὴν γῆν ἀκοιμήτῳ] ἀπαύστῳ, ἀεικινήτῳ

141 δέρχητο'] ἵδετε ἐσίδεσθε] ἐκ παραλλήλου

142 προσπορπατὸς] κεκαρφωμένος· πόρπη γὰρ τὸ κοινῶς σουβλίον,  
προσηλωμένος φάραγγος] ἥγουν τοῦ ὄρους

143 σκοπέλοις] ταῖς κορυφαῖς τοῦ ὄρους ἐν ἄκροις] ἐκ παραλλήλου  
φρουρᾶν] φυλακήν, διαμονήν ἄξηλον] κακήν, ἦν οὐδεὶς ζηλώσει ὀχήσω]  
ἥγουν βαστάσω, φυλάξω

In right margin, by another hand: ὀχήσω. In left margin <ἐκ μετα-  
φο>ρᾶς τῶν φρουρούντων ἐν τοῖς <ἀγροῖς φρουρ>ὰν εἴρηκεν. ὡσπερ γὰρ <οἱ  
οἰκο>ύμενοι τοὺς ἀγροὺς φρουρούσιν, οὕτω καὶ οὖ>τος ὡσπερ τις φρουρὸς  
τοῦ <ὄρους> μελλεν ἐσεσθαι· ἄξηλον δὲ λέγει <τὴν φρουρ>ὰν αὐτοῦ, ὅτι  
ἐκείνων μὲν <ἡ> φρουρὰ ζηλωτὴ ἐστι διὰ τοὺς μισθοὺς καὶ τὴν ἐκ τῶν ἀγρῶν  
ἀπό<λαυσιν>· τὴν δὲ τούτου φρουρὰν . . . τις νοῦν ἔχων ζηλωσ . . . ἐκ  
μεταφορᾶς . . . ἐπιβαίνοντας

144 Ante vers. ἀντιστροφὴ κώλων ιβ'

† λεύσσω Προμηθεῦ: ἡ ἀντιστροφὴ αὕτη τῆς ἄνω ἐστὶ στροφῆς, ἷς ἡ  
ἀρχὴ μηδὲν φοβηθεῖς (sic). καὶ αὕτη γὰρ κώλων ἐστὶν ἴσομέτρων ἐκείνῃ  
ιβ'. ἐπὶ τῷ τέλει παράγραφος μόνη. ὁ μέντοι τελευταῖος ποὺς τοῦ δου  
κώλου σπονδεῖος ὥφειλεν εἶναι ὡς καὶ τοῦ τῆς <στροφῆς>. διὰ τοῦτο <χρή>  
γράφειν εἰσιδ<ούσῃ>τὸ σῆ ἥ· ἐπ<ειδὴ> καὶ διὰ τοῦ ἵ εῦρ<ηται>, οὐδὲν τῷ  
μέτρῳ λυμαίνεται· <αι> τῶν κώλων γὰρ καταλήξεις ἀδιάφοροι εἰσιν  
λεύσσω] βλέπω Προμηθεῦ] ὡ φοβερὰ] φόβου ποιητική ὄσσοις]  
ὁφθαλμοῖς

145 ὁμίχλα] νέφος λύπης, ἀօρασία, οἱ γὰρ δακρύοντες οὐχ ὀρῶσι  
καθαρῶς προσῆξε] ἑαυτήν· ἥγουν προσῆλθεν πλήρης] πεπληρωμένη

145 δέμας] τὸ σῶμα εἰσιδούσῃ] θεασαμένη ἐμοὶ

. . . <καὶ εἰσι>δού<σῃ> τὸ σῆ ἥ, καὶ <εἰσ>ιδο<ῦσι τὸ σῖ ἱώτα· καὶ τὸ  
<μέν ἐστι πρὸς τὸ> ὄφθαλμοῖς· τὸ <δὲ εἰσιδούσῃ πρὸς τὸ ση>μαινόμενον· τὸ  
γὰρ προσῆλθ<ε τοῖς> ἐμοῖς ὄσσοις οὐκ ἐστιν ἔτερον ἥ <ἐμοὶ>

146 πέτραις] πρὸς ταῖς πέτραις προσαναινόμενον] ἤραινόμενον καὶ  
προσταλαιπωροῦν ταῖς τοῦ ἥλου καύσεσιν

148 ἀδαμαντοδέτοις] ἵσχυραῖς, σιδηραῖς λύμαισιν] βλάβαις, κολά-  
σεσιν

149 οἰλακονόμοι] ἄρχοντες, ἥτοι ὁ Ζεύς κρατοῦσ'] ἄρχουσι Ὁλύμ-  
που] τοῦ οὐρανοῦ νεοχμοῖς] νέοις

150 Ἀθέσμως· ἥγουν ἔξω τοῦ νόμου καθ' ὃν ἥρχον τῶν θεῶν ὁ τε Οὐρανὸς  
καὶ ὁ Κρόνος ἀθέσμως] ἀνόμως κρατύνει] κρατεῖ, ἄρχει

151 Πέλωρ τὸ θηρίον· πέλωρον δὲ καὶ πελώριον τὸ μέγα ἀπὸ τοῦ πέλας εἶναι ὥρας καὶ φροντίδος· τῶν γὰρ μεγάλων πάντων εἰώθασι φροντίδα ποιεῖσθαι πελώρια] τὰ μεγάλα κεφάλαια, τόν τε Κρόνον λέγω καὶ τὸν Τιτᾶνας ἀϊστοῖ] ἀφανίζει· ἔρριψε γὰρ αὐτοὺς ὑπὸ τὸν Τάρταρον.

152 Ante vers. σύστημα κώλων η'

ἡμέτερα † εἰ γάρ μ' ὑπὸ γῆν: ἔτερον σύστημα κατὰ περικοπὴν ἀνομοιομερὲς κώλων ἀναπαιστικῶν η', ὃν τὸ βτέρον καὶ σ' μονόμετρα ἡτοι ἀναπαιστικὴ βάσις, τὰ λοιπὰ δὲ δίμετρα ἀκατάληκτα· τὸ δὲ η' καταληκτικὸν ἡτοι ἐφθημιμερές, δὲ καλεῖται παροιμιακὸν ὡς εἴρηται. ἐπὶ τῷ τέλει παράγραφος μόνη εἰ γάρ] εἴθε νέρθεν τ' Ἀΐδου] ὑποκάτω τοῦ "Αἰδου

153 νεκροδέγμονος] τοῦ δεχομένου τοὺς νεκρούς

† ἀπέραντον μέν ἔστι τὸ μὴ ἔχον πέρας ἡτοι τέλος· ὡς οὗτός τέ φησιν ἐνταῦθα ἀπέραντον Τάρταρον λέγων, καὶ Ἀριστοφάνης ἐν Νεφέλαις (2) "ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον ἀπέραντον." ἀπέραντον δὲ πέλαγος ἡ ἔτερόν τι ὕδωρ ὃ οὐδεὶς δύναται περᾶν καὶ διελθεῖν. <καὶ ἔστι> τὸ μὲν ἀπὸ τοῦ <περαίνω> περανῶ <πεπέραμαι, πεπέραται, ὡς μιαίνω μιανῶ μεμίασμαι μεμίανται καὶ φαίνω> πέφαγκα πέφασ<μαι> πέφανται, <οὕτως ἐκ τοῦ περαίνω> ἀπέραντον· τὸ δὲ <ἐκ τοῦ> περάω περῶ πεπέρακα πεπέραμαι πεπέραται . . . εἰς ἀπέραντον] τὸν ἀτελῆ διὰ τὸ βάθος, τὸν πέρας μὴ ἔχοντα

154 Τάρταρον] λέγω ἡκεν] ἔπειμψεν ὁ Ζεύς

155 δεσμοῖς] ἐν ἀγρίωσ] ἀπηνῶς πελάσας] ἀγαγὼν ἐκεῖσε καὶ δεσμώσας

156 ὡς] ἵνα τις ἄλλος] ἥγουν ἄνθρωπος τοῖσδε] τοῖς πάθεσιν οἷς πάσχω ἐπεγήθει] ἐπέχαιρε

157 αἰθέριον] ἀέριον κίνημα] κρέμασμα ὑπάρχων

158 ἐχθροῖς] τοῖς ἄλλοις θεοῖς ἐπίχαρτα] ἐπιχαρῆ πέπονθα] ἥγουν πάσχω

159 † τίς ὁδε τλησικάρδιος: ἡ βτέρα αὕτη στροφὴ κώλων ἔστι ιβ'.<sup>1</sup> τὸ α' τὸ βτέρον καὶ τὸ γ' ἱαμβικὰ δίμετρα ἀκατάληκτα, ἢ καλεῖται Ἀνακρεόντεια ὡς κατακόρως τούτοις τοῦ ποιητοῦ χρησαμένου. τὸ δ' ἱωνικὸν ἡ παιωνικὸν δίμετρον ὑπερκατάληκτον, ἐκ δύο παιώνων βτέρων καὶ συλλαβῆς ἀδιαφόρου. τὸ ε' παιωνικὸν καθαρὸν ἡμίολιον, ἐκ παιώνος δ' καὶ ἱάμβου διὰ τὴν ἀδιάφορον ἡ πυρρίχου. τὸ σ' ἱωνικὸν δίμετρον ἀκατάληκτον, ἐκ παιώνος

<sup>1</sup> 159-167: cola 1-3 = 159, 160, 161, colon 4 τεῖσι . . . Διός, 5 δ' . . . ἀεὶ, 6 = θέμενος . . . νόον, 7 δάμναται οὐρανίαν, 8 γένναν . . . λήξει, 9 πρὶν . . . κορέσῃ, 10 κέαρ . . . παλάμα, 11 τινὶ . . . δυσάλω — 12 τον . . . ἀρχάν:

δ' ἀντὶ ἰωνικοῦ καὶ ἰωνικοῦ ἀπὸ μείζονος καθαροῦ. τὸ μέντοι τῆς ἀντιστροφῆς κῶλον τὸν βτερον ἔχει πόδα διῖαμβον· εἴη δ' ἀν τοῦτο καὶ τροχαιϊκὸν ἐφθημιμερές, τοῦ πρώτου ποδὸς χορείου. τὸ ζ' χοριαμβικὸν δίμετρον καταληκτικὸν καθαρόν· εἰ δὲ βούλει, δακτυλικὸν πενθημιμερές. τὸ η' τροχαιϊκὸν καθαρὸν ἴθυφαλλικὸν ἥτοι δίμετρον βραχυκατάληκτον. τὸ θ' τὸ ι' καὶ τὸ ια' ἀναπαιστικὰ μονόμετρα. τὸ ιβ' ἴαμβικὸν πενθημιμερές, τοῦ πρώτου ποδὸς ἀναπαιστού· εἰ δὲ βούλει, ἰωνικὸν ἡμιόδιον ἐκ παίωνος γ' καὶ σπονδείου. ἐπὶ τῷ τέλει παράγραφος καὶ δύο διπλαῖ ὡς εἴρηται διὰ τὸ ἔχειν ἀνταπόδοσιν

ῳδεῖ] οὕτως τλησικάρδιος] καρτερικός, σκληρογνώμων

160 ὅτῳ] φτινι τάδ'] ἀ πάσχεις ἐπιχαρῆ] ἄξια χαρᾶς

161 ξυνασχαλῆ] συλλυπεῖται

162 τεοῖσι] τοῖς σοῖς ὁ δ'] ἥγουν δ Ζεύς ἐπικότως] ὄργιλως

163 θέμενος] εἰς ἑαυτόν ἄγναπτον] ἀκαμπῆ, σκληρόν νόον] νοῦν

164 δάμναται] δαμάζει οὐρανίαν] τοὺς Οὐρανούς ἀπογόνους θεούς γένναν] ἥτοι τὴν γενεὰν τῶν θεῶν

165 λήξει] παύσεται τοῦ δαμάζειν κορέσῃ] πληρώσῃ κέαρ] τὴν ψυχὴν αὐτοῦ

166 παλάμα] μηχανῆ· παλαμᾶσθαι γὰρ τὸ μηχανᾶσθαι. | δυνάμει τὰν δυσάλωτον] τὴν δυσπόρθητον ἔλη] πορθήσῃ, λάβῃ ἀρχάν] αὐτοῦ

167 Ante vers. σύστημα κώλων ια'

† ἦ μὴν ἔτ' ἐμοῦ: σύστημα ἔτερον κατὰ περικοπὴν ἀνομοιομερές κώλων ἀναπαιστικῶν ια', ὃν τὰ μὲν δέκα δίμετρα ἀκατάληκτα, τὸ δὲ ια' καταληκτικὸν ἥτοι ἐφθημιμερές. ἐπὶ τῷ τέλει παράγραφος. Ιστέον δὲ ὅτι τὸ ια' κώλον ἴαμβον ἔχει τὸν βτερον πόδα· καὶ ἔστιν ἐντεῦθεν δῆλον ὅτι δέχεται καὶ ἴαμβικὸν τὸ ἀναπαιστικὸν μέτρον

ἡ] ὄντως ἔτ'] εἰς τὸ ἔξῆς κρατεραῖς] ἵσχυραῖς, μεγάλαις

168 ἐν γυιοπέδαις] τὰς δεσμούσας τὰ μέλη μου δέσμας αἰκιζομένου] μαστιζομένου, κολαζομένου

169 μακάρων πρύτανις] δ θεῶν διοικητῆς καὶ ἀρχῶν Ζεύς

170 δεῖξαι] αὐτῷ ὅτου] οὐτινος τὸ νέον βούλευμ'] τὸ πρόσφατον καὶ οὕπω ὑπ' αὐτοῦ γινωσκόμενον. | τὴν νέαν βούλησιν

171 σκῆπτρον τιμάς τ'] ἐκ παραλλήλου· ἥτοι τὴν τιμὴν τῆς ἀρχῆς ἀποσυλάται] ἀφαιρεθήσεται

<Τὸ ἀπ>οσυλάται εἰ καὶ ἀντὶ τοῦ ἀποσυλήθησεται εἰπομεν, ἀλλὰ καὶ οὕτως . . . ἀν χ . . . σθαι. διὰ τοῦτο γὰρ ἀποσυλάται εἰπε καὶ οὐκ ἀποσυληθήσεται, ἐπειδὴ δ ἀπό<κειται γενήσεσθαι, καν οὕπω>πάρεστι, <κατ' αὐτὸ τοῦτο, ὅτι> ἀπόκειται, <τοῦ ἐνεστῶτος χώραν ἐπέχει> . . .

172 μ'] με μελιγλώσσοις] θελκτικαῖς

173 ἐπαοιδαῖσιν] ἐπωδαῖς, λόγοις θέλξει] ἀπατήσει καὶ ὑπάξεται στερεάς] ἰσχυράς

174 ἀπειλᾶς] αὐτοῦ πτήξας] φοβηθείς τόδ'] τὸ βούλευμα

175 καταμηνύσω] ἔξείπω αὐτῷ ἀγρίων] τῶν ἀπηνῶν τούτων

176 χαλάσῃ] ἥγουν λύσῃ ἐμέ πινάς] τιμωρίας, ἀντεκτίσεις τίνειν] ἀντιδιδόναι ἐμοὶ

177 τῆσδ'] ἡς πάσχω αἰκίας] μάστιγος, τιμωρίας ἐθελήσῃ] ἥγουν τιμωρηθῆναι αὐτὸν τὸν Δία ὑπ' ἐμοῦ

178 Ante vers. ἀντιστροφὴ κώλων ιβ'

ἡμέτερα τὸν μὲν θρασύν τε: ἡ ἀντιστροφὴ αὕτη τῆς ἄνω ἐστὶ στροφῆς, ἡς ἡ ἀρχὴ “τις ὁδε τλησικάρδιος.” καὶ αὕτη γὰρ κώλων ἐστὶν ἴσομέτρων ἐκείνῃ ιβ'. ἐπὶ τῷ τέλει παράγραφος μόνη. τὸ μέντοι σ' κώλον διταμβον ἔχει τὸν βτερον πόδα ἀντὶ λωνικοῦ ὡς εἴρηται θρασύς] τολμηρὸς εἰ πικραῖς] χαλεπαῖς

179 δύαισιν] λύπαις, κακοπαθείαις αἷς σύνει ἐπιχαλᾶς] ἐνδίδωσ

180 ἄγαν] λίαν ἐλευθεροστομεῖς] σοβαρῶς καὶ ὑπεροπτικῶς φθέγγη

Τὸ ἐλευθεροστομεῖς ἐκ μεταφορᾶς εἴρηται τῶν ἐλευθέρων τοιούτων ὄντων· τοῖς γὰρ δούλοις κατεπτηχέναι καὶ τρέμειν πάρεστι διὰ τὴν δουλείαν

181 τὸ ἐγώ, φησίν, ἀπορῶ καὶ δέδια εἰ ὅλως σε λύσει τῶν δεσμῶν καὶ σὺ πινάς ἀξιοῦς λαβεῖν παρὰ τοῦ Διὸς ἀγνοῶν τὸν αὐτοῦ τρόπον· ἀκαμπής γάρ ἐστι καὶ ἥθη ἔχων ἀκατάληπτα· οὐ γὰρ ἐν ἔχει ἥθος ἀλλ' . . . τρόπος ἐστι μαλαζόμενος . . . λογιζόμενος . . .

ἐμὰς δὲ φρένας] τὸν ἡμέτερον νοῦν· ἥγουν ἐμὲ περιφραστικῶς ἡρέθιστεν] ἐκίνησεν, ἐτάραξεν διάτορος] μέγας

182 ἀμφὶ] περὶ ἀμφὶ σαῖς τύχαις] ἔνεκα τῆς σῆς τύχης

183 πᾶ] ποῦ τῶνδε] οὖς πάσχεις

184 χρή] ἀπόκειται τέρμα] τέλος κέλσαντ'] καταντήσαντα, ἐλλιμενίσαντα, ἐκ μεταφορᾶς τῶν προσορμιζομένων νεῶν ἐσιδεῖν] ἵδεῖν ἀκίνητα] ἀκατανόητα, ἀκατάληπτα ἥθεα] ἥθη, τρόπους

185 κέαρ] ψυχήν οὐ παράμυθον] οὐ παρακλήσει ὑπεῖκον καὶ λόγοις· ἥγουν ἄκαμπτον, ἀπαραμύθητον (the scholion is lost) Κρόνου παῖς] ἥγουν δὲ Ζεύς

186 Ante vers. σύστημα κώλων ζ'

ἡμέτερα τὸ οἶδ' ὅτι τραχύς: σύστημα ἔτερον ἐν ἐκθέσει κατὰ περικοπὴν ἀνομοιομερὲς κώλων<ἀναπαιστικῶν ζ'>, ὃν τὸ δὲ μονόμετρον· τὰ δὲ λοιπὰ διμετρα ἀκατάληκτα· τὸ δὲ ζ' καταληκτικὸν ἦτοι ἐφθημιμερές. ἐπὶ τῷ τέλει

δόνο διπλαῖ, ἡ μὲν ἐν ἀρχῇ τοῦ κώλου, ἡ δὲ κατὰ τὸ τέλος, ἀμφότεραι ἔξω νενευκυῖαι, δηλοῦσαι ὡς τέλος ἔχει τὰ ἀνταποδιδόμενα

οἵδ' γινώσκω τραχύς σκληρός ἐστι καὶ παρ' ἑαυτῷ τὸ γάρ αὐτῷ δόξαν δίκαιον ἡγεῖται καν ἀδικώτ<ατον> ἥ

187 ἔμπας] ὅμως

† περισσὸν ἦν ἐνταῦθα τὸ δῶ. ἦν γάρ "ἀλλ' ἔμπας δῶ." διὸ καὶ ἔξεβλήθη παρ' ἐμοῦ

188 μαλακογνώμων] πραΐς, ταπεινός ἐσται] γενήσεται

189 ταύτῃ] οὕτως, ὡς ἔφην δαμασθῆ

190 ἀτέραμνον] σκληρὰν καὶ ἄκαμπτον στορέσας] μαλακίσας, καταβαλών

191 ἀριθμὸν] ἔνωσιν ἢτοι φιλίαν φιλότητα] συντυχίαν

192 πόθ' ἤξει] ἐλεύσεται, ἵνα αὐτῷ ἀπαλλαγὴν φράσω

193 † πάντ' ἐκκάλυψον: αἱ συστηματικαὶ ἀνταὶ περίοδοι στίχων εἰσὶν ἴαμβικῶν τριμέτρων ἀκαταλήκτων πδ', ὃν τελευταῖος "πρὸς ἄλλο τ' ἄλλον πημονὴ προσιζάνει." ἐπὶ ταῖς ἀποθέσεσι καὶ τῷ τέλει παράγραφος ἐκκάλυψον] φανέρωσον γέγων] εἰπέ

194 αἰτιάματι] μέμψει, αἰτίᾳ

195 αἰκίζεται] αἰκίζει, κολάζει

196 δίδαξον] τοῦτο λόγω] τῇ περὶ τούτων διηγήσει

197 Ante vers. προκατάστασις

... παρὰ τοῦ Διός . . . πλὴν χρὴ . . . τούτων ὑμῖν. <εἰ γάρ τις ἐκ>καλύψει πρὸς <τινα τὴν> αὐτοῦ θλίψιν, δέχεται παραμυθίαν παρ' αὐτοῦ. λ<έγει> δὲ διατί πάσχει περὶ τὸ . . . τῶν αὐτοῦ λόγων ἀλγεινὰ] ἀλγούς αἴτια, λυπηρά καὶ λέγειν] μὴ μόνον πάσχειν ἀλλὰ καὶ λέγειν τάδε] τὸ λέγειν δι' ἀ πάσχω

198 πανταχῇ] ἐν τῷ λέγειν καὶ ἐν τῷ μὴ λέγειν δύσποτμα] δυσχερῆ καὶ βαρύτατα

199 Ante vers. διήγησις δαίμονες] οἱ θεοὶ χόλου] τῆς πρὸς ἀλλήλους ὄργῆς

200 στάσις] μάχη ἐν ἀλλήλοισιν] τοῦτο διαμέσου ὡροθύνετο] διηγέρετο

201 ἔδρας] τοῦ τῆς ἀρχῆς θρόνου

202 ἀνάστοι] βασιλεύοι, ἄρχοι δῆθεν] τάχα τοῦμπαλιν] τὸ ἐναντίον

203 σπεύδοντες] ἀγωνιζόμενοι ως] ἵνα μὴ ποτ' ἄρξειεν] ἀλλ' ὁ Κρόνος ἀεὶ ἄρχοι

- 204 ἐνταῦθ']<sup>]</sup> ἐν τούτῳ τῷ καιρῷ ἥγουν τότε τὰ λῶστα βουλεύων]<sup>]</sup> τὰ ὀφέλιμα, τὰ βέλτιστα συμβουλεύων πιθεῖν]<sup>]</sup> καταπεῖσαι
- 205 Τιτᾶνας]<sup>]</sup> ἀντέστησαν γὰρ οὗτοι τῷ Διὶ Χθονὸς]<sup>]</sup> τῆς γῆς
- 206 αἰμύλας]<sup>]</sup> ποταπάς, ποικίλας μηχανὰς]<sup>]</sup> ἃς αὐτοῖς ἐμηχανώμην βουλάς
- 207 ἀτιμάσαντες]<sup>]</sup> φαντίσαντες, εἰς οὐδὲν λογισάμενοι καρτεροῖς]<sup>]</sup> σκληροῖς καὶ ἀνενδότοις
- 208 ὄφοντ'<sup>]</sup> ὑπελάμβανον ἀμοχθεὶ]<sup>]</sup> ἀπονητὶ πρὸς βίαν]<sup>]</sup> ἥγουν βιαίως δεσπόσειν]<sup>]</sup> ἄρξειν αὐτόν
- 209 οὐχ ἄπαξ]<sup>]</sup> οὐ μόνον καλουμένη Θέμις]<sup>]</sup> δικαιοσύνη Τοῦτο λέγει ὅτι τὸ θεῖον φύσει μὲν ἔν, ὀνόμασι δὲ πολυμερές
- 210 πολλῶν ὀνομάτων]<sup>]</sup> λέγεται γὰρ καὶ ζείδωρος πρὸς τούτοις καὶ βότειρα καὶ βωτιάνειρα μορφὴ μία]<sup>]</sup> ἡ οὖσα ἐν πρόσωπον
- 211 ἦ]<sup>]</sup> ὅπου κραίνοιτο]<sup>]</sup> τελεσθείη προυτεθεσπίκει]<sup>]</sup> προυμαντεύσατο
- 212 'Ως οὐ κατ' ἰσχὺν: <τοῦτο πρὸς τὸ> ἄνω καὶ οὐ πρὸς τὸ σύν<αγκες συν>άπτεται τῇ ἐννοίᾳ· εἰπ<ών γὰρ> ἄνω τὸ "ἐνταῦθ' ἐγὼ τὰ λῶ<στα> βουλεύων" τὴν μὲν σύνταξιν ἀπέδωκε, τὴν δὲ ἐννοιαν οὐκ ἀπέδωκεν· οὐ γὰρ εἰπε τίνες ἡσαν αἱ συμβουλαὶ ἃς πρὸς αὐτοὺς ἐποιήσατο, ἀλλ' ἀπλῶς λῶστα εἰπε· νῦν δὲ πολλὰ διὰ μέσου θεὶς ἀποκαλύπτει ἢ συνεβούλευε, λέγων πρὸς αὐτοὺς ὡς χρὴ τὸν περιποιούμενον<έαυτῷ> ἀρχήν, οὐκ ἐν θρασ<ύτητι> καὶ γνώμης ὑπερ<օψιά καὶ μετὰ> δόλου περιποιεῖσθαι αὐ<τόν, ἀλλ' ἐν>μεταχειρίσει καὶ ἐπιτηδ<ειότητι>. εἰπε δὲ τὰ διαμέσου ἀν . . . τὸ οὐκ ἡδυνήθην πιθεῖν, τὸ αἰμύλας δὲ μηχανὰς ἀτιμάσαντες καὶ τὰ ἔξῆς· οὕτω γὰρ ἀπήτει ἡ ὄρμὴ τοῦ . . . εἰπε τὸ λῶστα βουλεύων. ἵνα μή τις εἴπῃ αὐτῷ σὺ δὲ ποι ἥξει τὸ πρᾶγμα ἥδεις, ἐπάγει ἐμὴ <δὲ μήτηρ> καὶ τὰ ἔξῆς
- ώς]<sup>]</sup> ὅτι κατ' ἰσχὺν]<sup>]</sup> ἥγουν διὰ ἰσχύος οὐδὲ πρὸς τὸ καρτερὸν]<sup>]</sup> ἥγουν διὰ γενναιότητος
- 213 ἡμέτερον † ἀπὸ τοῦ (?) χρείον τὸ χρήσιμον χρεῖα <ἢ> εἰθεῖα τῶν πληθυντικῶν τ<ὰ χρ>ήσιμα ὡς πότερα. καὶ παρὰ Σοφοκ<λεῖ τὸ> χρεῖ' ἡ λέγεται (Trach. 162, χρείη Brunck). ἥγουν χρήσιμ<ον> χρεῖ' ἦ]<sup>]</sup> ἥγουν χρήσιμον δόλω]<sup>]</sup> ἥγουν μετὰ μηχανῆς καὶ ἐπιτηδειότητος ὑπερέχοντας]<sup>]</sup> τοὺς μεγάλους, τοὺς δυνατούς κρατεῖν]<sup>]</sup> ἄρχειν
- 214 λόγοισιν]<sup>]</sup> ἐν ἔξηγουμένον]<sup>]</sup> παραινοῦντος καὶ λέγοντος
- 215 οὐδὲ προσβλέψαι]<sup>]</sup> ἥγουν οὐδὲ ἀτενίσαι πρὸς με καὶ ίδεῖν με τὸ πᾶν]<sup>]</sup> τὸ παράπαν
- 216 κράτιστα]<sup>]</sup> ἥγουν κρείττον τῶν παρεστώτων τότε]<sup>]</sup> τῶν ἐνισταμένων πραγμάτων ἢ τῶν ὄντων βουλευμάτων

217 ἐφαίνετ<sup>']</sup> ἐδόκει

218 ἐκόνθ<sup>']</sup> ἐθελουσίως Ζηνὶ τῷ Διὶ συμπαραστατεῖν<sup>']</sup> συμπαρίστασθαι, συμμαχεῖν

219 Προμηθεὺς λέγει εὐεργεσίας τινὰς γενομένας παρ' αὐτοῦ τῷ Διὶ, ἵνα ἀχάριστον καὶ ἀγνώμωνα αὐτὸν ἀποδέξῃ ἐμαῖς δὲ βουλαῖς<sup>']</sup> τοιαῦτα γὰρ συνεβούλευσα μελ[α]μβαθῆς<sup>']</sup> ὁ σκοτεινὸς διὰ τὸ β<άθος>

220 κευθμῶν<sup>']</sup> ὁ κατώτατος τόπος ἥγουν ὁ "Αἰδης καλύπτει<sup>']</sup> περιέχει τὸν παλαιγενῆ<sup>']</sup> τὸν παλαιὸν κατὰ τὴν γέννησαν

221 Ante vers. ἀπόθεσις αὐτοῖσι<sup>']</sup> σὺν συμμάχοισι<sup>']</sup> τοῖς Τιτᾶσι. | αὐτοῦ τὸτε εστὶ (τουτέστι?) in marg. by 2d hand

222 τύραννος<sup>']</sup> ὁ βασιλεὺς ἥγουν ὁ Ζεύς ὡφελημένος<sup>']</sup> ὡφεληθεῖς

223 κακαῖσι<sup>']</sup> τὸ σχῆμα βαρύτης π[οι]γαῖς<sup>']</sup> τιμωρίαις ταῦσδε<sup>']</sup> αἷς σύνειμι ἀντημείψατο<sup>']</sup> ἀντεδεξιώσατο

224 Ante vers. γνωμικόν πως<sup>']</sup> τρόπον τινὰ ἡ ἀληθῶς τῇ τυραννίδι<sup>']</sup> τῇ ἐκ βίας γενομένη ἀρχῇ

225 τοῖς φίλοισι<sup>']</sup> τοῖς οἰκείοις καὶ συγγενέστι μὴ πεποιθέναι<sup>']</sup> θάρρος διδόναι

226 δ δ'<sup>']</sup> ὅπερ αἰτίαν<sup>']</sup> μέμψιν, ἀφορμὴν λέγω

Καθ' ἥντινα: ἐνταῦθα τὸ μὲν <τιν>α τῇ ἐννοίᾳ συνάπτεται, <τὸ δὲ>ἥν ἀργόν ἔστιν. ὥσπερ πολλάκις γίνεται καὶ τὸ ἐναν<τίον> τὸ τίνα (sic) ἀργὸν εὑρισκόμενον

227 αἰκίζεται<sup>']</sup> αἰκίζει, τιμωρεῖται σαφηνίω<sup>']</sup> σαφηνίσω, δηλώσω

228 <ὅπως>οὐ μόνον ἔστιν ἀντὶ τοῦ . . . ἐνταῦθα, ἀλλὰ τοῦ ἵνα, καὶ ἀντὶ τοῦ πῶς . . . παρ' Εὐριπίδη "ὅποια κισσὸς δρυός, ὅπως τῆσδ' ἔξομαι" (Hec. 398) ὅπως<sup>']</sup> ἐπεί τὸν πατρῷον<sup>']</sup> τὸν τοῦ πατρὸς αὐτοῦ Κρόνου

229 δαίμοσιν<sup>']</sup> τοῖς θεοῖς νέμει<sup>']</sup> μεμερισμένως παρέχει

230 διεστοιχίζετο<sup>']</sup> διεμέριζε κατὰ τάξιν

231 τῶν ταλαιπώρων<sup>']</sup> τῶν ἀθλίων λόγον<sup>']</sup> φροντίδα

232 ἀϊστώσας<sup>']</sup> ἀφανίσας γένος<sup>']</sup> τούτων

233 † τὸ φιτύσαι<κρείττον> . . . οὐ τὸ φυτεῦσαι, οὐ μόνον<ώς ἔν>τινι <τῶν ἄγαν> παλαιῶν εὐρεθὲν ἀντιγρά<φων, ἀλλὰ> καὶ ὡς εὐρεθὲν ἔχον τὸ <ι> μακρόν, <τὸ γάρ> φυτεῦσαι ἀεὶ βραχὺ τὸ υ ἔχον εὐρηται ἔχρησεν<sup>']</sup> ἥθελεν ἄλλο<sup>']</sup> γένος φιτύσαι<sup>']</sup> ποιῆσαι, γεννήσαι ἐξ οὐ καὶ φίτυς δ πατήρ. | τελέσαι

234 τοῖσιν<sup>']</sup> ἥγουν τῇ τοιαύτῃ βουλῇ ἀντέβαινε<sup>']</sup> ἡναντιοῦτο πλὴν<sup>']</sup> χωρὶς

235 ὃ ἐν τινι τῶν ἄγαν παλαιῶν βι<βλίων> εὑρηται " ἐγὼ δὲ τόλμης," ἥγουν ἔνεκα τόλμης· καὶ μοι δοκεῖ τοῦτ' εἶναι κρεῖττον. οἱ δὲ γράφοντες " ἐγὼ δ' ὁ τόλμης " ἥγουν ὁ τολμηρός, οὐ μοι δοκοῦσι καλῶς τοῦτο λέγειν. οὕτε γὰρ τόλμης τόλμου κλιθείη πότ' ἄν, οὕτε μὴν τόλμης τόλμητος. ἐκεῖνο μὲν γὰρ παντελῶς ἐστιν ἀμουσόν τε καὶ ἄχρηστον, τοῦτο δ' οὐκ ἔχει λόγον ἐπεῑ μὴ ἐστιν ἰαμβικόν

τόλμης] ἔνεκα ἐξελυσάμην] ἡλευθέρωσα βροτοὺς] τοὺς

236 διαρραισθέντας] διαφθαρέντας ὑπὸ τοῦ Διός εἰς "Αἰδους] τὸν τόπον μολεῖν] ἐλθεῖν

237 τῷ τοι] ἐν τούτῳ, ἥγουν διὰ τοῦτο πημοναῖσι] τιμωρίαις κάμπτομαι] ταλαιπωρῶ, καταβάλλομαι, δαμάζομαι

238 πάσχειν] αὐτάς ἀλγειναῖσιν] λυπηράῖς οἰκτραῖσιν] ἐλέους ἀξίαις ιδεῖν] τινὰ αὐτάς

239 οἴκτῳ] ἐλέω προθέμενος] ποιήσας ἥγουν ἐλεήσας αὐτούς τυχεῖν] τοῦ ἐλέου

240 αὐτός] ἐγώ ἀνηλεῶς] ἀπανθρώπως

Right-hand margin ση(μείωσαι) περὶ ρὺ<θμοῦ καὶ ἀριθμοῦ>

241 ὃ τὸ ἐρρύθμισμα ἐκ μεταφορᾶς τῶν χορδῶν εἴρηται. ὥσπερ γὰρ αὗται διατεινόμεναι ρύθμίζονται καὶ εἰς τάξιν μέλους ἔρχονται, οὕτω καὶ οὗτος τεταμένος καὶ ἀνεσταυρωμένος ἔμελλεν ἔσεσθαι, καὶ μέλος γοερὸν ἀφίεναι, ὥσπερ τινὶ πλήκτρῳ τοῖς δεσμοῖς πιεζόμενος. γίνεται δὲ τὸ ρύθμιζω ἀπὸ τοῦ ρύθμος· ὁ ρύθμος δὲ ἐστιν ὁ ἐκ τῆς ἀρμονίας τῆς μουσικῆς ἀποτελούμενος ἥχος, ἣτοι τὸ μ<έλος> καὶ γίνεται, ὡς ἐμοὶ δοκεῖ, ἀπὸ τοῦ ἐρύειν καὶ ἔλκειν τὸν θυμὸν ἢτοι τὴν ψυχὴν. θέλγοντι γὰρ τὴν ψυχὴν τὰ μέλη καὶ πρὸς ἔαυτὰ ἔλκουσιν· ἐπεὶ γὰρ ἀπλῆ τις οὖσα τῷ ἐξ ἀρμονιῶν συγκειμένῳ συγκεκραμένη σώματι, καὶ χαίρει τούτῳ συνοῦσα καὶ μουσικοῦ τινος τρόπον τοῦτο ρύθμιζουσα, εἰκότως καὶ τοῖς ἔξωθεν ἐξ ἀρμονίας συγκειμένοις θέλγεται τε καὶ χαίρει· μέλ<ους> γάρ τινος αἰσθομένη χαρο<ποῦ> γάννυνται καὶ σκιρτᾷ. <κατα>κλᾶται δὲ πάλιν καὶ σκ<υθρω>πάζει τούτου πρὸς τὸ σκ<υθρω>πότερον τετραμμένου. ἀρ<μονία δὲ> γίνεται ἀπὸ τοῦ αἵρω τὸ ἐπαὶ<ρω καὶ> . . . ἐστιν ὁ συνεχῶς καὶ κατὰ μικρὸν αὐξόμενος· ἐν γὰρ αἱὲν ἐφ' ἐνὶ προστιθέμενον, εἰς ἅπειρον ἐκτείνει τ<δν> ἀρ<ιθμόν>. οἱ δὲ ἀπὸ τοῦ ὅρ>ίζω τὸ συναφορίζω τοῦτον παράγοντες, πολλὴν μοι δοκοῦσι τὴν σύγχυσιν ἐν <τῷ ἀ>σύμφωνον ποιεῖν <καὶ μετ>αβολὴν ἀνάρμοστον πάνυ· χρὴ γὰρ παράγειν τὰς λέξεις ἐναρμόνιον . . .

ώδ'] οὔτως ἐρρύθμισμα] προσήλωμαι, ἐκτέταμαι, ἐσταύρωμαι Ζηνὶ] τῷ Διῃ· ἥγουν ὑπὸ τοῦ Διός δυσκλεής] ἄδοξος θέα] θεωρία

242 σιδηρόφρων] σκληρὸς καὶ ἄκαμπτος τὸ φρόνημα καὶ ὥσπερ ὑπὸ πετρῶν συμπαγεῖς τὸν νοῦν εἰργασμένος] πεποιημένος

243 Προμηθεύ] ὁ ξυνασχαλᾶ] συλλυπεῖται

244 μόχθοις] δυστυχίαις τάδε] ἀ πάσχεις

245 ἔχρησον] ἥθελον ἡλγύνθην κέαρ] ἐλυπήθην, ἐπαθον τὴν ψυχήν

246 ἐλεεινὸς] ἄξιος ἐλέous εἰσορᾶν ἐγώ] ὥστε βλέπειν αὐτὸν ἐμέ· ὥστε οὐδὲν θαυμαστὸν εἶ καὶ ὑμεῖς συνηλγήσατε ἐν πρώτοις οὖσαι τῶν φίλων

247 τί] οὐ(?)τι τῶνδε] ὅν φήσ περαιτέρω] ἐπέκεινα

248 Προδέρκεσθαι ἥγουν προβλέπειν. εἰ γὰρ εἴχον ἄνθρωποι πρὸ ὀφθαλμῶν τὸν θάνατον καὶ μὴ ἐλπίσιν ἐβουκολοῦντο, ὁ μέν, προσδοκῶν εὑδαίμων γενήσεσθαι καὶ πειρεῖναι καὶ ζῆν ἀεὶ, δ δέ, αὐ<τὸ> τοῦτο καὶ ὅτι πλούσιος ἔσται, λύπαις ἀν καὶ ὀδυρμοῖς τὸν πάντα αἰῶνα <δι>έφερον. ἔπανσα] πρὶν γὰρ πρὸ ὀφθαλμῶν εἴχον αὐτὸν προδέρκεσθαι] προβλέπειν

249 φάρμακον] θεραπείαν

250 κατῷκισα] ἐνέβαλον

252 τοῖσδε] οἷς ἔφην σφιν] αὐτοῖς ὥπασα] παρέσχον

253 φλογωπὸν] λαμπρόν, φωτεινόν ἐφήμεροι] οἱ ἄνθρωποι

254 ἀφ' οὐ γε] ναὶ ἐκμαθήσονται] ἐφευρήσουσιν

255 αἰτιάμασιν] αἰτίαις

256 αἰκίζεται] κολάξει οὐδαμῆ] οὐδαμῶς χαλᾶ] ἐνδίδωσιν ἐκ μεταφορᾶς τῶν πλοίων

257 ἄθλων] τῶν μόχθων καὶ τῶν καμάτων ὅν πάσχεις προσκείμενον] προσδοκώ<μενον>

258 οὐδὲν] τέλος ἔστι μοι πλὴν] εἰ μὴ

259 ἐλπίς] ἔστι μοι

260 ὡς] ὅτι

261 καθ' ἥδονὴν] ὑπάρχει· οὐ γὰρ τοῖς σοῖς κακοῖς ἥδομαι ἄλγος] λύπη ταῦτα] ἥγουν τὸ περὶ τούτων <λέγειν>

262 μεθῶμεν] ἀφῶμεν, καταλείψωμεν ἄθλου] τοῦ καμάτου ἐκλυσιν] ἐλευθερίαν

263 ἐλαφρὸν] ῥάδιον ὅστις] ἐκείνῳ ὑπάρχει πημάτων] συμφορῶν

265 πράσσοντας] πάσχοντας ἥγουν τοὺς κακοπραγοῦντας ἥπιστάμην] ἐγίνωσκον

267 ἀρήγων] βοηθῶν εὔρόμην] εῖρον πόνους] λύπας, συμφορᾶς

268 ποιναῖς] τιμωρίαις ωόμην] ὑπελάμβανον τοιαῖσι] τοιαύταις

269 κατισχανεῖσθαι] καταξηραίνεσθαι καὶ ταλαιπωρεῦν ἐκ μεταφορᾶς τῶν ἰσχάδων πεδαρσίοις] ὑψηλαῖς

270 ἀγείτονος] οὐδεὶς γὰρ τούτῳ πλησιάζει πάγου] ὄρους

271 μὴ 'δύρεσθ'] μὴ θρηνεῖτε ἄχη] τὰς λύπας, τὰ πάθη

272 "Οἰστερ ἀπὸ τοῦ οἶκος οἶκοι <οὔτω> καὶ ἀπὸ τοῦ πέδον πεδοῖ] ἐν τῷ πέδῳ βᾶσαι] κατελθοῦσαι, εἰς ἀέρα γὰρ ἐφέροντο προσερπούσας] τὰς προσερχομένας ἐμοὶ τύχας] δυστυχίας

273 ὡς] ἵνα διὰ τέλους] ἔως τέλους τὸ πᾶν] τοῦ κατ' ἐμὲ πάθους

274 πείθεσθέ μοι] τὸ προσελθεῖν ἐν τῷ πέδῳ καὶ διὰ τέλους ἀκοῦσαι τὰ 'μά

275 Τὸ ταῦτα πρ . . . κρείττον . . . ἀποδόσθαι μογοῦντι] τῷ πάσχοντι ταῦτά τοι] ἥγουν προσελθεῖν καὶ ἀκοῦσαι τὰ κατ' ἐμὲ πλανωμένη] φερομένη Post vers. γνωμικόν

276 Ἡ πη<μονή>, φησί, καὶ ἡ> δυστυχία ἄλλοτε πρὸς ἄλλον προσιζάνει πλανωμένη καὶ φερομένη<ἥγουν ἄστα>τός ἐστι καὶ οὐκ ἀεὶ τοῦ αὐτοῦ καταφ<έρεται>· ἐπεὶ οὖν ταῦθ' οὕτως ἔχει, δεῖ καὶ ὑμᾶς ἐμοὶ συμπο<νεῖν δυστυχοῦντι, ἵνα καὶ <ὑμῖν εἴποτε ἀν> συμβαίη (τὸ <γὰρ τῆς τύχης ἄδηλον>) τοὺς ὑμᾶς παραμν<θησομένους ἔχοιτε> ἄλλοτ'] ἐν ἄλλῳ καιρῷ ἄλλον] ἀνθρωπὸν πημονή] δυστυχία προσιζάνει] προσέρχεται, προσκά[θη]ται

277 Ante vers. σύστημα κώλων ζ'

<† οὐκ ἀκούσαις: σύστη>μα κατὰ περικοπὴν ἀνομοιομερὲς κώλων ἀναπαιστικῶν ζ', δων τὸ βτερον μονόμετρον, τὰ λοιπὰ δίμετρα ἀκατάληκτα, τὸ δὲ ζ' μόνον καταληκτικὸν ἦτοι ἐφθημιμερές. ἐπὶ τῷ τέλει παράγραφος

οὐκ ἀκούσαις] ἄλλὰ<καὶ ήμεῖς>ταῦτα βουλόμεθ' ἀκοῦσαι ἐπιθώνξας] ἐβόησας, εἶπας ήμῦν

278 τοῦτο] τὸ ὑπομεῖναι τὴν κατὰ σὲ ἀκρόασιν Προμηθεῦ] ω

279 ἐλαφρῷ ποδὶ] ἥγουν ἐν τοῖς πτεροῖς κουφιζομένων κραιπνόσσυτον] πτηνόν, ταχύν

Δέον κραιπνοσύτως προλιποῦσα εἰπεῖν, κραιπνόσσυτον εἰπε πρὸς τὸ θâκον· ἡ πρὸς τὸ πόρον σύναπτε. θâκον δὲ τὸν ἀέρα φησίν· ἐπ' ἐκεῖνον γὰρ οἶον καθήμεναι ἐπεστηρίζοντο

280 θâκον] τὴν ἐν τῷ ἀέρι στάσιν προλιποῦσ'] καταλείψασα αἰθέρα] τὸν ἀέρα ἀγνὸν] τὸν καθαρὸν

<ἡμέτ>ερα τὸ στήματος τῶν 'Ωκεανίδων ποιησάμενος τὸν λόγον, οὐκ ἀκούσαις εἰπών, νῦν ως ἐκ μιᾶς τοῦτον ἀποδίδωσι, προλιποῦσα εἰπών, καὶ πελῶ, καὶ χρήζω· μία γὰρ ἡν ἡ λέγουσα καὶ οὐχὶ πᾶσαι. σύνηθες γὰρ τοῦτο τοῖς ποιηταῖς, ποτὲ μὲν ἐνικῶς πρὸς τὸ τοῦ χοροῦ ὄνομα ποιεῖσθαι τὸν λόγον, ποτὲ δὲ πληθυντικῶς πρὸς τὸ πλῆθος τῶν χορευτῶν

281 πόρον] τὴν πορείαν τῶν ὀρνέων ὁκρυούσση] τῇ χαλεπῇ καὶ σκληρῷ καὶ πετρώδει, λέγω δὲ τῷ Καυκάσῳ

282 χθονὶ] ἥγουν τῷ ὅρει πελῷ] πλησιάζω πόνους] μόχθους

283 χρῆστῳ] χρέιαν ἔχω διὰ παντός] διόλου

284 Ante vers. σύστημα ἔτερον κώλων ιδ'

† ἡκω δολιχῆς: σύστημα ἔτερον κατὰ περικοπὴν κώλων ὁμοίων ἀναπαιστικῶν ιδ', ὃν τὸ θ' μονόμετρον, τὰ λοιπὰ δίμετρα ἀκατάληκτα, τὸ δὲ ιδ' καταληκτικὸν ἦτοι ἐφθημιμερές. ἐπὶ τῷ τέλει παράγραφος ἡκω] ἥλθον δολιχῆς] μακρᾶς τέρμα] τέλος κελεύθους] ὁδοῦ

285 διαμειψάμενος] διελθών· ἡ μᾶλλον φθάσας Προμηθεῦ] ω

286 τὸν πτερυγωκῆ] τὸν ταχὺν διὰ τῶν πτερύγων οἰωνὸν] τὸν γῦπα ὡ ἐπωχεῖτο

287 γνώμῃ] θελήματι ἐμῷ στομίων] χαλινῶν ἄτερ] χωρίς εὐθύνων] διεξάγων

288 τύχαις] δυστυχίαις ἵσθι] γίνωσκε ξυναλγῶ] συλλυποῦμαι

289 ξυγγενὲς] ἡ συγγένεια. Οὐρανοῦ γάρ ἀμφότεροι ἔκγονοι

290 ἐσαναγκάζει] ἀναγκάζει συμπάσχειν σοι γένους] τοῦ. | τῆς συγγενείας

291 ὅτῳ] ὧτινι

292 μοῖραν] φιλί<ας δ>ηλονό<τι> νείμαιμ'] παράσχοιμι

293 τάδ'] ἂ φημι ἔτυμ'] ἀληθῆ ἐστι μάτην] ἦτοι ψευδῶς

294 χαριτογλωσσεῖν] χαρίζεσθαι διὰ γλώττης

295 σήμαιν'] δήλου ὅ τι] ὅπερ συμπράττειν] συναγωνίζεσθαι

296 ἐρεῖς] λέξεις

297 βεβαιότερος] ἀληθής, πιστότερος

298 † ἔα· τὶ χρῆμα: αἱ ἔξῆς αὐται συστηματικαὶ περίοδοι στίχων εἰσὶν ιαμβικῶν τριμέτρων ἀκαταλήκτων φθ', ὃν τελευταῖος "σταθμοῖς ἐν οἰκείοισι κάμψειν γόνυ" (396). ἐπὶ ταῖς ἀποθέσεσι τῶν συστημάτων παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνὶς ἔξιόντων τῶν ὑποκριτῶν καὶ εἰσιόντος τοῦ χοροῦ

ἔα] ἐκπληκτικὸν ἐπίρρημα χρῆμα] πρᾶγμά ἐστι πόνων] μόχθων

299 ἥκεις] ἥλθες ἐπόπτης] θεατής λιπών] ἀφείς

300 ἐπώνυμον] τὸ Ὀκεάνειον ἀπὸ σοῦ καλούμενον πετρηρεφῆ] πετρώδη ὅροφον ἔχοντα

301 Σιδηρομήτορα λέγει τὴν τῆς Σκυθίας Χαλυβ<ικὴν γῆν,> ἐν ὧ πρῶτον ὁ σὶ<δῆρος εὖ>ρηται. λέγει δὲ <τὸν Καύ>κασον· περὶ αὐ<τὸν γάρ οἱ

Χάλυβες αύτόκτιτ' ] αύτοφυῆ τὴν σιδηρομήτορα ] τὴν μητέρα τοῦ σιδήρου

302 αἰλαν] γῆν τύχας] τὰς δυστυχίας

303 ἀφίξαι] ἥλθες ξυνασχαλῶν] συλλυπηθσόμενος

304 δέρκον] βλέπε θέαμα] θεωρίαν τόνδε] ἥγουν ἐμέ

305 τὸν συγκαταστήσαντα] τὸν συγκατεργασάμενον αὐτῷ τὴν ἀρχήν τυραννίδα] τὴν βασιλείαν

306 οἴαις] ἐν πημοναῖσι] βλάβαις, τιμωρίαις κάμπτομαι] δαμάζομαι

307 Προμηθεῦ] ω

308 τὰ λῷστα] τὰ λυσιτελῆ καὶ κάλλιστα ποικίλω] ἥγουν συνετῷ. τὸν νῦν δηλονότι

309 γίνωσκε σαυτόν] ως ἐλάττων Διὸς εἰ μεθάρμοσον] μετάβαλε οὖς ἔχεις νῦν καὶ κτῆσαι νέους

'Εκ μεταφορᾶς τῆς μουσικῆς τὸ μεθάρμοσον εἴρηται· ἀντὶ τοῦ εἰπεῖν δὲ κτῆσαι τρόπους νέους, εἶπε μεθάρμοσον· τουτέστιν ἐξ ἀμοιβῆς λάβε, ἐκβαλὼν τὸν πρότερον τρόπον καὶ ἄλλον κτησάμενος· ἢ καὶ νέον εἶπε πρὸς ἀντιδιαστολὴν τοῦ προτέρου

310 νέους] ποταπούς; ἥγουν νέον φρόνημα κτῆσαι τὸ πρόσθεν ἀφείς τύραννος] βασιλεύς

311 ωδῇ] οὕτως τεθηγμένους] ὁξεῖς τραχεῖς καὶ τεθηγμένους] σκληρούς, ὑβριστικούς ἐκ μεταφορᾶς τοῦ τεθηγμένου σιδήρου καὶ ἐστομωμένου

Τὸ τραχεῖς καὶ τεθηγμένους ἐρμηνεία ἔστι τοῦ ωδεῖ

312 ρίψεις] ἀφήσεις πρὸς τὸν Δία τάχ'] ἵσως μακρὰν ἀπωτέρω] ἐκ παραλλήλου

313 θακὼν] καθήμενος κλύοι] ἀκούσοι χόλον] τὴν ὄργην τοῦ Διός

314 μόχθων] τῶν νῦν δυστυχιῶν παιδιάν] παίγνιον πρὸς τὰ μέλλοντα καταλήψεσθαι σε κακὰ παρ' αὐτοῦ

315 τὸν ἄθλιον τοῦτον ἀποκαλέσαι βουλόμενος ταλαιπωρον εἴρηκεν, ἀλλ' ως ταλαιπωροῦντα ἐν τοῖς δεσμοῖς ταλαιπωρον εἶπεν αὐτόν· εἰ γὰρ καὶ πρὸς τῶν ἄλλων μισεῖται θεῶν, ἀλλ' οὗτος συλλυπούμενος ως φίλος<αὐτῷ> . . . κανένηνέχθη ἀποπά <τε> καὶ ἀπρεπῆ ὀνειδίζειν <αὐτῷ> ταλαιπωρ'] δ ταλαιπωρῶν ἐν τοῖς δεσμοῖς ὄργας] κατὰ τοῦ Διός

316 πημάτων] τῶν παθημάτων ἀπαλλαγάς] ἐλευθερίαν

317 Ἀρχαῖα φασι τὰ μωρά, παρόσον οἱ ἀρχαῖοι ἀπλῶς καὶ ἀποικίως ἔζων, οἱ δὲ ὕστερον φρονήσει καὶ περιττότητι νοῦ ἀρχαῖ'] μωρά ἵσως] τάχα τάδε] ἃ σοι λέγω

318 Ante vers. γνωμικόν μέντοι] δὲ ὑψηγόρου] μεγαλαύχου καὶ σοβαρᾶς

319 Προμηθεῦ] ὡς τὰ πίχειρα] τὰ ἐπιτίμια

320 οὐδέπω] ἀκμήν εἴκεις] ὑποτάσση καὶ ὑποχαλῆς

321 πρὸς] σὺν παροῦσι] οἷς πάσχεις ἄλλα] κακά προσλα-  
βεῖν] δύο πρὸς ἐκ παραλλήλου

322 οὔκον] οὐδαμῶς

323 Παροιμία ἐστὶ τὸ πρὸς κέντρα λακτίζειν, εἰρημένη ἐκ τῶν βοῶν τῶν  
κεντούμένων διπισθεν <καὶ> ἐν τῷ λακτίζειν τοὺς ἴδιους πόδας αἱμασσόντων  
τῷ κέντρῳ κώλον] ἥγουν τὸν πόδα ἐκτενεῖς] ἐξάξεις

324 τραχὺς] ἀκαμπής μόναρχος] βασιλεύς

† ὑπεύθυνος· ἥγουν ὑπ' ἄλλου ἔξουσιαζόμενος καὶ ὑπ' εὐθύνην ὡν ὑπεύ-  
θυνος] δυνατὸς ὑπ' εὐθύνην ἐλθεῖν ἐάν τι παρὰ δίκην ἐργάσηται κρατεῖ]  
ἄρχει

325 εἶμι] πορεύσομαι πρὸς αὐτὸν

326 ἐκλῦσαι] ἐλευθερῶσαι

327 ἡσύχαζε] ἡσυχος ἔσο ἄγαν] λίαν λαβροστόμει] κομπορρημόνει

328 † περισσὸν τὸ ἐπέκεινα τοῦ ἵσου καθὸ λέγομεν ἄρτιον καὶ περιττὸν  
ἀριθμόν. καὶ ἀπὸ τούτου περιττὸν τὸ πολὺ καὶ ὑπὲρ τὸ μέτρον, ὡς κάνταῦθα.  
περισσόφρων γάρ ἐνταῦθα ὁ λίαν ἐστὶ φρόνιμος. καὶ "Ομηρος περίφρον  
φησὶ Πηγελόπεια· λέγεται δὲ περισσὸν καὶ τὸ μάταιον, καθὸ φαμεν περισσὰ  
φθέγγεσθαι τινα ἥγουν μάταια

περισσόφρων] περιττὸς τὴν φρόνησιν ἥγουν λίαν φρόνιμος

329 ματαίᾳ] τῇ παρὰ καιρὸν κομπαῖσούσῃ

330 Θαυμάζω σε, Ὁκεανέ, διτὶ ἐκτὸς αἰτίας καὶ μέμψεως ὑπάρχεις τῷ  
Διὶ καὶ οὐδὲν κακὸν ὑπ' αὐτοῦ πέπονθας, πάντα τάμα πάθη ἴδια λογισάμενος  
δι' ὧν<συνήλ>γησας ζηλῶ] θαυμάζω, ἐπαινῶ ὅθ' οὖνεκ'] ἐκ παραλ-  
λήλου αἰτίας] μέμψεως ὑπάρχεις τῷ Διὶ

331 πάντων] τῶν κατ' ἐμέ μετασχῶν] κοινωνήσας τετολμηκώς  
ἐμοὶ] ὑπομείνας δι' ὧν συνήλγησας

332 ἔασον] ἄφεις τὸ ἐλθεῖν πρὸς αὐτὸν καὶ ζητεῖν λῦσαι με μελησάτω]  
διὰ φροντίδος ἔστω τοῦτο

333 πάντως] ἀληθῶς νιν] αὐτόν εὐπιθής] Ἰωνικὴ ἡ συστολή

334 πάπταινε] περίβλεπτε, ἐπιτήρει, σκόπει πημανθῆς] βλαβῆς  
ὅδῷ] τῇ ὑπὲρ ἐμοῦ πρὸς αὐτόν

335 ἀμείνων] κρείττων τοὺς πέλας] τοὺς πλησίον ἥγουν τοὺς φίλους  
φρενοῦν] σωφρονίζειν ἔφυς] ὑπάρχεις

336 τεκμαίρομαι] σημειοῦμαι τοῦτο

337 δρμώμενον] κινούμενον ἐλθεῖν ὑπὲρ σοῦ πρὸς αὐτόν ἀντισπάσης] κωλύσης καὶ ἀποστήσης τούτου

338 αὐχῶ] θαρρῶ. ὁ γὰρ θαρρεῖ τις καὶ καυχᾶται

339 Δἰ] τὸν Δία ἐκλῦσαι] ἐλευθερῶσαι

340 οὐδαμῆ] οὐδαμῶς λήξω] παύσομαι ποτέ] ἐπαινῶν

341 προθυμίας] τῆς ὑπὲρ ἐμοῦ ἐλλείπεις] καταλιμπάνεις ἀτάρ] δὲ

342 μάτην] οὐ γὰρ εἰσακούσθησῃ

Τὸ ὡφελῶ οὐ μόνον αἴτιατικῇ εὑρηται ὡς παρ' Ἀριστοφάνει “ἄρ' ὡφελήσαις ἄν τι τὸν σαυτοῦ φίλον” (Plutus 1134) ἀλλὰ καὶ δοτικῇ, ὡς κάνταῦθα· καὶ ἐν ἄλλοις οὐτός φησιν “ὡς τοῦς θανοῦσι χρήματ' (πλοῦτος in text) οὐδὲν ὡφελεῖ” (Pers. 842)

344 ἐκποδῶν] μακρὰν ἐκείνου

345 τοῦδ'] τοῦ δυστυχεῖν

346 ‘Ως πλείστοις: τὸ ὡς ἀντὶ τοῦ λίαν, ἢ τοιαύτην ἐνταῦθα σημασίαν ἔχει. ὥσπερ φαμὲν τὸ ὡς ἐν τοῖς παροῦσι. τότε γὰρ τὸ ὡς ὥσπερ ἔμφασιν ἐνέχει καὶ ἔστιν ἐκ παραλλήλου. καὶ τοῦτο μέν φασί τινες, τὸ δ' ἀληθές, τὸ ὡς<ἀντὶ τοῦ> λίαν ἔστι· σὺ δὲ μὴ ἀκούων <λίαν> πλείστοις νομίσῃς λέγειν τὸν Προμηθέα μὴ ἐθέλειν μὲν <λιάν πο> λλοῦς βλάβας, ἀλλὰ δηλονότι <όλιγοις>. ἀλλ' οὕτως ἔχει, οὐ θέλοιμι ἄν λίαν πλείστοις ἀνθρώποις πημονάς, ἥγουν οὔτε πλείστοις οὕτ' ὀλίγοις, τυχεῖν τούτων δηλονότι· ἢ τὸ πημονάς πρὸς τὸ τυχεῖν· εὑρηται γὰρ τὸ τυχεῖν καὶ πρὸς αἴτιατικὴν ἅπαξ

ἡμέτερον τὸν διοιόν ἔστι τῷ παρὰ Λιβανίῳ· “σὺ γὰρ ταῦς πόλεσι τά τ' ἀλλα βούλοι' ἄν, καὶ δὴ καὶ λόγων ἴσχύν·” οὐ δεῖ <δὲ> πλείστοις γράφειν ἀλλὰ πλείστοις <τὸ μέντοι?> ὡς <οὖ?> μοι δοκεῖ ἀντὶ τοῦ λίαν <εἶναι> ἀλλ' ἀντὶ τοῦ ὥστε· οὕτως <θέλοιμι> ἄν πλείστοις πημονάς, <ώστε τυχεῖν> αὐτῶν δηλονότι ὡς] λίαν πλείστοισι] ἀνθρώποις πημονάς] βλάβας τυχεῖν] αὐτοὺς τούτων

347 οὐ δῆτ'] οὐ πεισθήσομαι σοι κασιγνήτου] τοῦ σοῦ ἀδελφοῦ τύχαι] δυστυχίαι

348 τείρουσ'] δαμάζουσι, λυποῦσι “Ατλαντος] Ἐπιμηθεὺς Προμηθεὺς “Ατλας καὶ Μενοίτιος ἀδελφοὶ νιοὶ Ἰαπετοῦ. | τοὺς τρεῖς μόνους δὲ Ζεὺς ἐκόλασεν ἐσπέρους] δυτικούς

349 Supra vers. κατεδικάσθη γὰρ ὑπὸ Διὸς ὑπανέχειν τὸν οὐρανοῦ καὶ γῆς κλονα· ὅστις ἦν δρός τὸ νῦν καλούμενον “Ατλας δοκοῦν οὐρανῷ ἐγγίξειν διὰ τὸ ὄψος

350 ἐρείδων] ἐπιστηρίζων ἥγουν βαστάζων οὐκ εὐάγκαλον] ἀλλὰ δυσβάστακτον

351 τὸν γηγενῆ] τὸν γενναῖον καὶ ἀνδρεῖον. | τὸν ἐκ γῆς γεννηθέντα Κιλικίων οἰκήτορα] τὸν ἐν Κιλικίᾳ οἰκήσαντα κολασθέντα δ' ἐν Σικελίᾳ "Οτι<ὸ τυφώς ἐν Κιλι>κίᾳ μὲν ἐγεννήθη <ἐν Σικελίᾳ δὲ ἐκε>ραυνώθη ἐν τοῖς ποσὶ τοῦ ὄρους τῆς Αἴτνης. ἔνθα φασὶ καθήμενον τὸν "Ηφαιστον χαλκεύειν· καλεῖται<δὲ ὁ τόπος οὐτος> κρατῆρες, διὰ τὸ μεστὸς εἶναι πυρός

† οὐκ ἔστιν ὁ Τυφώς ἀδελφὸς Προμηθέως ὡς διδάσκει ἡ ἴστορία

Τὸν γηγενῆ τε: μυθεύεται ὅτι <οἱ Τιτᾶνες Οὐρανοῦ καὶ Γῆς> παῖδες ὄντες ἀντῆραν πόλεμον τῷ Διὶ καὶ ἀντέστησαν αὐτῷ· ἐπεὶ δὲ δέκα ἔτη ἐμάχοντο καὶ λύσις <τοῦ πολέμου οὐκ> ἦν ἀλλ' ἵση ἦν ἐν ἀμφοτέροις ἡ μάχη, ἔχρησεν ἡ Γῆ τῷ Διὶ τὴν νίκην ἐὰν σχῇ συμμάχους τὸν Κύκλωπας· ὃ δὲ οὐ μόνον τὸν τρεῖς μονοφθάλμους ἔλαβε Κύκλωπας, τὸν Βρόντην, τὸν Στερόπην καὶ τὸν "Αργον, ἀλλὰ καὶ τὸν τρεῖς ἐκατόγχειρας, τὸν Κότον, τὸν Βριάρεων καὶ τὸν Γύγην· παῖδες δὲ καὶ οὗτοι Οὐρανοῦ τε καὶ Γῆς ἐχρημάτιζον· καὶ νέκταρ κεράσας εὑφρανε καὶ πρὸς τὴν μάχην ἡρέθισε· καὶ πόλεμον συνάρας μετὰ μεγάλου κρότου τὸν Τιτᾶνας κατετροπώσατο καὶ τῇ γῇ προσέδησε καὶ κατεταρτάρωσε. μετὰ δὲ ταῦτα ἡ Γῆ τῷ Ταρτάρῳ μιγεῖσα τὸν ἐκατοντακέφαλον Τυφῶνα ἐγέννησεν, ἀπάντων θηρίων ἀγρίων ἔχοντα κεφαλὰς καὶ τέρας δεινὸν καὶ παμμιγὲς χρηματίζοντα, καὶ ἐξ ὀφθαλμῶν σέλας πυρὸς καταπληκτικὸν ἔξαστράπτοντα, ὃς πάλιν ἐτέραν συνῆψε τῷ Διὶ μάχην· κεραυνωθεὶς δὲ καὶ αὐτὸς ἐν Σικελίᾳ παρὰ τὴν Αἴτνην τῷ Ταρτάρῳ ἐκρύβη· ἐξ οὐ μυθολογεῖται πάντας τὸν σφοδροὺς ἀνέμους κυῖσκεσθαι χωρὶς ζεφύρου καὶ βορέου· θεογενεῖς γάρ οὖτοι. εἴτα Προμηθέας "Ατλας καὶ Μενοίτιος Ίαπτετοῦ καὶ Κλυμένης ὄντες παῖδες, ἀντέστησαν τῷ Διὶ· διὰ τὸ μὲν Προμηθέα προσήλωσεν ἐν Καυκάσῳ ἀετὸν πέμψας τούτου κατεσθίειν τὸ ἥπαρ. τὸν δὲ "Ατλαντα πεποίηκεν ἐπ' ὕμων φέρειν τὸν τοῦ οὐρανοῦ κίονα, τὸν δὲ Μενοίτιον ἐκεραύνωσεν

352 ἄντρων] σπηλαίων ὥκτειρα] ἡλέησα δάιον] πολεμικόν, καταπληκτικόν

353 ἐκατοντακάρηνον] ἐκατὸν κεφαλὰς ἔχοντα πρὸς βίαν χειρούμενον] ἥγουν βιαίως πιεζόμενον ἐν Αἴτνῃ χειρούμενον] κρατούμενον ὑπὸ Διός

354 θοῦρον] τὸν ὄρμητικὸν καὶ θρασύν ἀντέστη] ἡναντιώθη

355 σμερδναῖσι] καταπληκτικαῖς γαμφηλαῖσι] σιαγόσι συρίξων] ἐκπνέων· εἰκότως δὲ εἶπε τὸ συρίξειν, ἐπειδὴ ὄφεων κεφαλὰς εἶχε, τούτων δὲ ἔστι τὸ συρίξειν

356 ὄμμάτων] αὐτοῦ ἡστραπτεῖ] ἀπέλαμπε γοργωπὸν] καταπληκτικόν σέλας] ἥγουν πῦρ

357 τὴν Διὸς] ἥγουν τὸν Δία τυραννίδ'] τὴν ἀρχήν ἐκπέρσων] μέλλων καταβαλεῖν βίᾳ] βιαίως

358 αὐτῷ] τῷ Τυφῶνι Ζηνὸς] τοῦ Διός ἄγρυπνον] ἀκοίμητον, ἀσβεστον

359 Καταιβάτης: εἴδη τῶν κεραυνῶν εἰσι πέντε· πρηστὴρ σκηπτὸς καταιβάτης ψολόεις καὶ ἐλικίας. γίνεται δὲ ὁ μὲν πρηστὴρ, ὁ καὶ πυρόεις καλούμενος, καταφερομένος τοῦ πνεύματος . . . | ὁ δὲ σκηπτὸς ἐκπυρωθέντος καὶ λεπτυνθέντος τοῦ πυρώδους πνεύματος . . . ὃς διὰ λεπτότητος οὐ φλέγει· ἀλλὰ μελαίνει· ὁ ψολόεις ὁ ἐν τῇ καύσει ὀλύμπων ἐλικίας δὲ ὁ ἐλικας καὶ συστροφῆς ποιῶν διὰ παχύτητα καὶ ὑγρότητα τῇ πυκνότητι τοῦ ἀέρος ἀντωθούμενος

καταιβάτης] ὄνομα τοῦτο τοῦ κεραυνοῦ ἐκπνέων] ἐκπέμπων  
360 ἔξεπληξε] μετ' ἐκπλήξεως ἐπαυσε ὑψηγόρων] τῶν μεγαληγόρων  
361 κομπασμάτων] οἷς ἐχρῆτο ἀπειλῶν τῷ Δίῳ φρένας — τυπεῖς]  
εἰς αὐτὸν τὸν νοῦν πληγεῖς καὶ παράφρων γενόμενος τῷ ἀπροσδοκήτῳ τῆς πληγῆς

362 ἐφεψαλώθῃ] κατεκαύθη, φέψαλος γὰρ ὁ μικρὸς σπινθήρ καξεβροντήθῃ] παρετράπη, ἐξησθένησεν, ὥσπερ οἱ βροντῆς ἥχω παρατραπέντες

363 ἀχρείον — δέμας] ἄτιμον καὶ ἀπόβλητον, μηδεμιᾶς φροντίδος ἀξιούμενον

364 στενωπὸν — θαλασσίου] τοῦ Σικελικοῦ πορθμοῦ· εἰκότως δὲ προσέθηκε τὸ θαλασσίου ἐπεὶ στενωπούς φασι τὰς ἐν ταῖς πόλεσιν ἀγνιὰς ἦτοι τὰς ὁδούς

“Οτι ὁ Σικελικὸς πορθμὸς μέσον Σικελίας καὶ Ἰταλίας ἐστίν  
365 Ἰπνὸς<sup>1</sup> λέγεται ὁ φούρνος· ἐκ γὰρ τοῦ ἵπτω τὸ βλάπτω οὐ μόνον τὸ λάπτω γίνεται, ἀλλὰ καὶ ιπτος<sup>1</sup> (ἰπος?) ἡ παγίς τῶν μυῶν καὶ ἵπνον<sup>1</sup> (?) βλάπτειν παρὰ τε ἄλλοις καὶ <τῷδε τῷ> Λίσχύλω <καὶ> παρὰ τῷ κωμικῷ <ὡς τὸ “ἱπνούμενος?> ταῖς συμφοραῖς” (Eq. 924, in A ἱπτούμενος, other MSS. ἱπούμενος). ἐκ τοῦ ιπτῶ<sup>1</sup> δὲ καὶ ἵψ ὁ σκληρός, ὁ τοῖς κέρασιν ἐμφυνόμενος, ὡς τὸ “μὴ κέρα ἵπεις ἔδοιεν” (ω 395). ἱπνούμενος] καιόμενος Αἰτναίαις] ταῖς τοῦ ὅρους τῆς Αἰτνης

366 κορυφαῖς] αὐτῆς τῆς Αἰτνης ἥμενος] καθήμενος  
Μυδροκυπεῖ ἦτοι χαλκεύει μύδρον καὶ πεπυρακτωμένον σίδηρον· μύδρος δὲ γίνεται ἀπὸ τοῦ μὴ ἔχειν ὕδωρ. ἐξικμάζεται γὰρ ὁ τοιοῦτος καὶ οὐδόλως

<sup>1</sup> In the manuscript it is not clear whether the breathing is smooth or rough.

μετέχει ὑγρότητος, ἀλλὰ μόνης ξηρότητος· ὁ δὲ μὴ τοιοῦτος ὑγρότητα ἔχων ποιεῖ καὶ ἵνα μυδροκτυπεῖ] σφυρηλατεῖ, χαλκεύει

367 Τοῦτο κατὰ τὸν χρόνον 'Ιέρων γέ<γονεν> ἄρχοντος Σικελίας, <ὅτε καὶ> Αἰσχύλος ἥκμαζεν ἔνθεν] ἐκ τῆς Αἴτνης ἐκραγήσονται] σφοδρῶς ἐκρεύσουσιν

368 δάπτοντες] ἀφανίζοντες, ἐσθίοντες γνάθοις] στόμασιν

ἡμέτερον τὸ δάπτοντες εἰπὼν εἰκότως προσέθηκε καὶ τὸ ἀγρίαις γνάθοις, ἥγουν στόμασιν ἀπὸ μέρους· ἦ δόδοῦσι. τούτων γάρ ἐστι τὸ ἐσθίειν· ἀγρίαις δὲ διὰ τὸ ἀφανιστικόν

369 Σικελίας] τῆς νήσου λευρᾶς] πλατείας γυίας] ἀρούρας

370 τοιόνδε] τοιοῦτον ἔξαναζέσει] ἀναδώσει χόλον] μανίαν, ὀργὴν

371 θερμῆς] καυστικῆς ἀπλήστου] ἀκορέστου

'Απλήστου ἀκορέστου, ἀκρατήτου· τὸ γὰρ πῦρ εὐρὸν ὕλην οὕτῳ βακχεύει ὡς μηδένα τῶν πάντων ἐπισχεῖν αὐτὸ δύνασθαι βέλεσι] ἐν. | ὄρμαῖς πυρπνόου] πυρώδους ζάλης] ταραχῆς, ἐκχύσ<εως>

372 Ζηνὸς] τοῦ Διός ἥνθρακωμένος] κεκαυμένος ὡς τινες ἄνθρακες

373 οὐκ ἀπειρος] τὸ ἥγουν μὴ πεῖραν ἔχων τῆς γνώμης τοῦ Διός. ἦ ὧν οἱ ἄλλοι πεπόνθασιν

374 ὅπως] ὥσπερ ἐπίστασαι] γινώσκεις

375 παρούσαν] ἐμοὶ ἀντλήσω] καρτερήσω τὸ ἀνατλήσω, ὑπομενῶ

376 Διὸς φρόνημα] τὸ ἥγουν ὁ Ζεὺς περιφραστικῶς λωφήσῃ] παύσηται χόλου] τῆς κατ' ἐμοῦ ὀργῆς

377 Προμηθεῦ] ὥ

378 Ante vers. γνωμικόν νοσούσης] τὸ αὔξομένης· νόσος γὰρ ψυχῆς ἐστιν ἡ ὀργὴ λόγοι] οἱ παρακλητικοὶ δηλονότι

379 ἐάν] ναὶ ἐν καιρῷ] τῷ πρέποντι μαλθάσσῃ] πραῦνη καὶ ἡμεροῦ (Ms. — ἡ) τὴν τοῦ θυμουμένου ψυχῆν

380 σφριγῶντα] ἀκμάζοντα καὶ ζέοντα ισχναίνει βίᾳ] λεπτύνει καὶ παύειν ἐπιχειρεῖ βιαίως

383 μόχθον] πόνον μάταιον ὄρω εὐηθίαν] μωρίαν. ἐπίθετον δὲ ταῦτης τὸ κουφόνον

τὸ εὐηθίαν καὶ προμηθίαν καὶ τὰ τοιαῦτα Ιωνικῆς ἐστι διαλέκτου. ἐκεῖνοι γὰρ τὰ <διὰ τοῦ> εἴτα προπαροξύτονα παροξυτόνως ἐκφέρουσι συστέλλοντες τὴν δίφθογγον

384 τήνδε] τὸ προθυμεῖσθαι δηλονότι ὑπὲρ τῆς τῶν φίλων βοηθείας

385 κέρδιστον] τὸ ἥγουν κέρδος φέρει καὶ οὐ ζημίαν εὐφρονοῦντα] τινά δοκεῖν] φαίνεσθαι τοῖς ἄλλοις

386 (ἐμὸν δοκεῖ σοι) Γράφεται τὸ δοκήσει καὶ οὕτως ἡ δηλονότι καὶ διαφόρως. καὶ ἔχει οὕτως. εἰ γάρ αὐτὸ τὸ τοῦ Διὸς ἄκαμπτον εἰδώς, σὲ ὑπὲρ ἐμοῦ πρὸς αὐτὸν σπεύδοντα οὐκ ἐπίσχω, πᾶσιν ἀν δόξῳ μηδὲν τῶν δεθντῶν ἐπίστασθαι, καὶ Προμηθεὺς μάτην καλεῖσθαι· ἡ ἡ ἀποτυχία ἦν αὐτὸς ἀποτύχης ἱκετέων τὸν Δία ὑπὲρ ἐμοῦ ἐμὴ λογισθήσεται. δόξῳ γὰρ ὡς ἐγὼ σὲ εἰς τοῦτο προύτρεψα

Supra vers. † ἥγουν ἐμὸν νομίζεις εἶναι τοῦτο ἀμάρτημα τὸ δοκεῖν σε μὴ φρονεῖν εὖ φρονοῦντα ἀμπλάκημ<sup>ν</sup>] ἀμάρτημα

387 Supra vers. † οὐδὲν πρὸς τοῦτο ἀποκριθεὶς πρὸς τὸν τοῦ Προμηθέως σκοπὸν τρέπει τὸν λόγον σαφῶς] φανερῶς οἰκον<sup>ν</sup>] τὸν ἐμὸν στέλλει<sup>ν</sup>] πέμπει

388 μὴ<sup>ν</sup>] ναί θρῆνος οὐμὸς] ἥγουν τὸ ὑπὲρ ἐμοῦ θρηνεῖν καὶ ἀποκλαίσθαι

389 ἡ<sup>ν</sup>] ἄρα τῷ νέον θακοῦντι<sup>ν</sup>] βάλῃ εἰς ἔχθραν θακοῦντι<sup>ν</sup>] καθημένῳ παγκρατεῖς<sup>ν</sup>] τὰς πάντων κρατόντων

390 τούτου<sup>ν</sup>] οὐ φήσι φυλάσσου<sup>ν</sup>] σκόπει, ἐπιτήρει ἀχθεσθῆ<sup>ν</sup>] βαρυθῆ<sup>ν</sup>, χαλεπανῆ<sup>ν</sup> κέαρ<sup>ν</sup>] ἡ ψυχή

391 Προμηθεύ<sup>ν</sup>] ὁ συμφορὰ διδάσκαλος<sup>ν</sup>] † ἥγουν τὰ σὰ πάθη τοὺς ἄλλους διδάσκουσιν

392 στέλλου<sup>ν</sup>] πορεύον κομίζου<sup>ν</sup>] † ὑπὸ τὸν γυπτὸς οἴκαδε σῶζε<sup>ν</sup>] φύλαττε τὸν παρόντα νοῦν<sup>ν</sup>] δὲ νῦν σοι δοκεῖ

Τὸν παρόντα νοῦν: ἥγουν δὲ νῦν σοι δοκεῖ· λέγω δὴ τὸ μὴ πρὸς αὐτὸν ἀπελθεῖν· ἵνα <μὴ> καὶ αὐτὸς τὰ ὅμοια <πάθη>

393 δρμωμένῳ<sup>ν</sup>] κινουμένῳ πρὸς τὴν ὁδὸν ἐθώνξας<sup>ν</sup>] ἐκέλευσας, εἶπες.

394 (οἵμον αἰθέρος ψαίρει) † οἱ γράφοντες λευρὸν οἵμον ψαύει καὶ φιλονεικοῦντες ἀποδεῖξαι ὡς οὐ γενικῇ μόνον ἀλλὰ καὶ αἰτιατικῇ τὸ ψαύω συντάσσεται, οὐ μοι δοκοῦσι καλῶς φιλονεικεῖν· εὑρηται γὰρ ἐν τινι τῶν ἄγαν παλαιῶν ἀντιγράφων ψαίρει, δε<καὶ>κρείττον εἶναι δοκεῖ· ψαίρειν δὲ ἐστι ὅταν ἵππος <βουλόμεν>ος στρέφειν οἴκαδε αἴρων <τὸν πόδα> α τύπτῃ τὴν γῆν. καὶ γεν<έσθαι ἐ>μοὶ δοκεῖ τὸ ψαίρειν ἀπὸ τ<οὐ ὕψος?> αἴρειν ἥτοι κινεῖν τὸν πόδα δηλονότι· ἐνταῦθα δὲ ἐπεὶ οὐ τοῖς ποσὶν ὁ γὺνψ ἔψαιρεν ἀλλὰ τὰ πτερὰ κινῶν ἦν, οὐ γὰρ ἐπὶ <γῆς> ἴστατο ἀλλ’ εἰς ἀέρα ἐφέρετο, διὰ τοῦτο τὸ ψαίρει τὸν λευρὸν οἵμον τοῖς πτεροῖς εἶπεν. ἴσθι δ’ ὅτι καὶ ὁ οἵμος δασύνεται· καὶ δῆλον ἀπὸ τοῦ φροιμίου· ἀπὸ γὰρ τοῦ προοιμίου τὸ φροιμίον γίνεται κατὰ συγκοπὴν τοῦ ο καὶ τρο<πὴν> τοῦ π εἰς δασὺ τὸ φ· τοῦτο δ’ οὐκ ἀν ἐγένετο ποτε μὴ δασυνομένου τοῦ οἵμος

λευρὸν<sup>ν</sup>] τὸν πλατύν ψαίρει<sup>ν</sup>] † κινεῖ ἡρέμα πτεροῖς<sup>ν</sup>] τοῖς ἑαυτοῦ

395 τετρασκελῆς] τετράπους οἰωνός] ὁ γύψ ἄσμενος] χαίρων

396 σταθμοῖς ἐν οἰκείοισι] ταῖς καταγωγαῖς, τῇ φάτνῃ, αὐτοῦ· σταθμὸς  
γὰρ ὁ σταῦλος κάμψειν] κλίνειε γόνυ] τὸ αὐτοῦ

397 Ante vers. στροφὴ κώλων θ' στένω σε] καθ' ὅλον καὶ μέρος  
τὰς οὐλομένας] τὰς ἀξίας φθορᾶς ἡ φθαρτικάς

† στένω σε τὰς οὐλομένας: ὅτι τὰ μὲν τῶν χορῶν καλέεται παροδικὰ ὅτε λέγει δι’ ἣν αἰτίαν πάρεστιν, ὡς τὸ “Τύριον οἶδμα λιποῦσα” (Phoen. 202) καὶ τὰ τοιαῦτα, τὰ δὲ στάσιμα ὅσα ἴσταται καὶ τῶν συμφορῶν τοῦ δράματος ἄρχεται, ὡς ἔχει ἄλλα τε πολλὰ καὶ τὰ παρόντα· ἴστάμεναι γὰρ ταῦτα ὕδον. διὸ καὶ Προμηθεὺς τὸ στάσιμον ἄσαι μέλος ταύτας προτρέπων πρότερον (v. 274) εἴρηκε “πεδοῖ δὲ βâσαι τὰς προσερπούσας τύχας ἀκούσατε.” τὰ δὲ καλέεται κομμάτια ὅσα κομματικῶς ἐν θρήνοις γίνεται· ὡς τὸ “θρεῦμαι φοβερὰ μεγάλ’ ἄχη (Theb. 78) καὶ “τάδε μὲν Περσῶν τῶν οἰχομένων” (Pers. 1) καὶ ἄλλα τοιαῦτα. εἰσὶ δὲ τὰ παρόντα εἴδη καὶ μέλη ἐπωδικὰ ὡς Ἡφαιστίων φησίν (66.24). “ἐπωδικὰ δέ ἐστιν ἐν οἷς ὁμοίοις ἀνόμοιόν τι ἐπιφέρεται· γίνεται δὲ ὥσπερ τριὰς ἐπωδική, οὕτω καὶ τετρὰς καὶ πεντάς, καὶ ἐπὶ πλεῖστον.” ἔστι γοῦν τὰ παρόντα πεντὰς ἐπωδική· καὶ εἰσὶ τῆς μὲν πρώτης στροφῆς τὰ κώλα θ’ καὶ τὰ τῆς ἀντιστροφῆς τοσαῦτα.<sup>1</sup> τὸ α’ χοριαμβικὸν δίμετρον ἀκατάληκτον, ἐκ διιάμβου καὶ χοριάμβου. τὸ βτερον ἰαμβικὸν πενθημιμερές. τὸ γ’ ἰωνικὸν ἀπ’ ἐλάττονος καθαρὸν δίμετρον ἀκατάληκτον ἐκ β’ ἰωνικῶν. τὸ δ’ τροχαϊκὸν δίμετρον ἀκατάληκτον. τὸ ε’ ἰωνικὸν ἀπ’ ἐλάττονος δίμετρον ἀκατάληκτον ὄμοιον τῷ γ’, ἐκ παιώνος γ’ καὶ ἐπιτρίτου βτερού ἦτοι τροχαϊκῆς συζυγίας· εἰ δὲ βούλει, ἰαμβικὸν ἐφθημιμερές, τοῦ α’ ποδὸς ἀναπαίστου. τὸ σ’ τὸ ζ’ τὸ η’ καὶ τὸ θ’, ὄμοια κατὰ πάντα τούτῳ. ἐπὶ τῷ τέλει τῆς στροφῆς καὶ ἀντιστροφῆς παράγραφος μόνη

<Τοῦτ> ἔστιν ἄτοπον καὶ ἀντὶ αἰτιατικῆς λαμβάνειν τὸ οὐλομένας τύχας, καὶ ἀντὶ γενικῆς· τὸ μὲν γάρ ἔστιν Ἀττικὸν καθ’ ὅλον καὶ μέρος συνταττόμενον, οὕτω· στένω σε, ὡς Προμηθεῦ, τὰς τύχας λέγω τὰς σὰς τὰς οὐλομένας καὶ ὀλεθρίας· τὸ δὲ συντάσσεται λαμβανομένου τοῦ ἔνεκα ἔξωθεν, οὕτω· στένω σε, ὡς Προμηθεῦ, ἔνεκα τῆς τύχης τῆς οὐλομένης

398 Προμηθεῦ] ὡς

399 δακρυσίστακτον] ποταπόν; | τοῦτο ἡ πρὸς τὸ ῥέος ἡ πρὸς τὴν παρειὰν συντακτέον ὅσσων] ὀφθαλμῶν

<sup>1</sup> 397-406: colon 1 στένω . . . οὐλομένας, 2 τύχας Προμηθεῦ, 3 δακρυσίστακτον ἀπ’ ὅσσων, 4 ῥαδινῶν ῥέος παρειὰν, 5-9 = 402-406.

400 ῥαδινῶν] λεπτῶν, ἀπαλῶν ἥγουν παρθενικῶν

† περισσὸν ἦν ἐνταῦθα τὸ λειβομένα ῥέος πρὸς τὸ τῆς ἀντιστροφῆς κῶλον· διὸ ἔξεβλήθη παρ' ἐμοῦ. μὴ δυνηθέντες γάρ τινες τοῦτο συντάξαι, τὸ λειβομένα προσέθηκαν. σὺ δέ γε οὕτω σύντασσε· στένω σε, ὁ Προμηθεὺς, τὰς τύχας τὰς οὐλομένας· ἔτεγξα καὶ ἔβρεξα τὴν παρειὰν ἐμοῦ δηλονότι ῥέος καὶ ῥέυμα δακρυσίστακτον ἀπὸ τῶν ὅσσων καὶ τῶν ὄφθαλμῶν ἐμοῦ τῶν ῥαδινῶν καὶ ἀπαλῶν, ἐν νοτίοις λέγω πηγαῖς. δέον δὲ εἰπεῖν ἐποίησα τὴν παρειὰν δακρυσίστακτον καὶ διάβροχον ἐν πηγαῖς νοτίοις ἀπὸ τῶν ὅσσων τῶν ῥαδινῶν, δὸ δὲ ἔτεγξα εἰπεὶ ῥέος δακρυσίστακτον τὴν παρειάν. πολλὰ γὰρ τοιαῦτα τοῖς ποιηταῖς ἔθος γράφειν καὶ εἴη ἀν περιττὸν τιθέναι νῦν παραδείγματα· εἴρηκε δὲ τοῦτο ἀσύνδετον ως καὶ τὸ “Ζεὺς ἴδιοις νόμοις κρατύνων.” οἱ προστιθέντες οὖν τὸ δέ καὶ λέγοντες δακρυσίστακτον δ' ἀπ' ὅσσων, ἀγνοοῦσι τὰ μέτρα ῥέος] ῥέυμα παρειὰν] ἐμοῦ

401 νοτίοις] ὑγραῖς ἔτεγξα] ἔβρεξα παγαῖς] ῥέυμασι δακρύων

402 ἀμέγαρτα] ἀφθόνητα καὶ μεγάλα τάδε] ἀπερ πάσχεις ἐστί

403 ἴδιοις νόμοις] ἥγουν τῷ οἰκείῳ θελήματι κρατύνων] ἄρχων

404 ὑπερήφανον] ὑπεροπτικήν, τραχεῖαν

405 πάρος] τοῖς προτέροις αἰχμάν] ἔξουσίαν

406 Ante vers. ἀντιστροφὴ κώλων θ' πρόπασα] ὅλη ἥδη] νῦν στονόν] θρηνητικόν λέλακε] ἥχησεν, ἔθρημησε

407 μεγαλοσχήμονα] ἥγουν μεγάλην

408 ἀρχαιοπρεπῆ] τὴν ἀρχαίαν. | τὴν ἐξ ἀρχῆς σοι πρέπουσαν

409 ξυνομαιμόνου] ἀδελφοῦ, τοῦ "Ατλαντος λέγω

† οὐ χρὴ γράφειν ἐνταῦθα ξυνομαιμόνων τι>μήν, ἀλλὰ ξυνομαιμόνου· οὐ γάρ τινος ἐτέρου τῶν ἀδελφῶν Προμηθέως ἐνταῦθα μέμνηται, πλὴν αὐτοῦ Προμηθέως καὶ "Ατλαντος. εἰ γὰρ καὶ τὸν Μενοίτιον τούτου φασὶν ἀδελφὸν εἶναι, ἀλλ' οὐδαμῶς ἐνταῦθα τούτου Αἰσχύλος μέμνηται. καὶ μοι δοκεῖ ως οὐ πέπονθεν οὔτος ὑπὸ Διός· εἰ γὰρ πέπονθε, <ἐμν>ἥσθη <ἄν> ἐνταῦθα καὶ <τούτου>. <δῆλον> δὲ καὶ ἐκ τοῦ πρότερον εἰρημένου "<καὶ> τοῦ κασιγνήτου τύχαι τ<είρουσ'> "Ατλαντος" (347). . . . ὃς ἡ (ορ οὐ) ἐκεῖ μέμνηται ἀδελφὸς Προμηθέως, ως τινες οἴονται, οὐκ ἄν αἱ τύχαι τοῦ κασιγνήτου εἴρηκεν, ἀλλὰ τῶν κασιγνήτων· ἐνταῦθα δὲ ξυνομαιμόνων εἰπών, οὐκ ἄν τοῦ ἐνὸς μνησθεὶς ἥτοι τοῦ "Ατλαντος τὸν ἐτερον εἴασεν ἀλλ' ἐμνήσθη <ἄν> κάκείνου. νῦν δὲ τούτων οὕτως εἴρημένων, συνάγεται μήτε τὸν Τυφῶνα Προμηθέως ἀδελφὸν εἶναι μήτε τὸν Μενοίτιον ὑπὸ <Διός> πεπονθέναι ἐπεὶ μὴ τούτου Αἰσχύλος ἐνταῦθα μέμνηται

410 Πρῶτον κατὰ ἄθροισιν εἰπὼν πρόπασα χώρα, εἶτα κατὰ μερισμὸν ἐπήνεγκεν ὁπόσοι ἔποικον] ποταπόν; | ἐγκάτοικον ἀγνᾶς] καθαρᾶς διὰ τὴν τοῦ ἡλίου ἀνατολήν

411 ἔδος] ἔδαφος νέμονται] ἥγουν οἰκοῦσι

412 μεγαλοστόνοισι] τοῖς μεγάλων δεομένοις στεναγμάτων πήμασι] δυστυχήμασι

414 συγκάμνουσι] συμπάσχουσι θνατοί] οἱ ἄνθρωποι

415 Ante vers. στροφὴ ἐτέρα κώλων ε'

ἡμέτερα τὸ Κολχίδος τε γῆς: τῆς βτέρας ταυτησὶ στροφῆς τὰ κῶλα ε' καὶ τὰ τῆς ἀντιστροφῆς τοσαῦτα. τὸ α' τὸ βτέρον καὶ τὸ γ', τροχαϊκὰ δίμετρα ἀκατάληκτα. τὸ δ' περίοδος ἡτοι δίμετρον ἀκατάληκτον, ἐκ τροχαϊκῆς καὶ ἰαμβικῆς συζυγίας· οὕτω γὰρ τὸ τοιούτον ὀνομάζεται μέτρον· σύγκειται δὲ οὐ μόνον ἐκ τροχαϊκῆς καὶ ἰαμβικῆς συζυγίας, ἀλλὰ καὶ ἀνάπαλιν, ἡτοι ἐξ ἰαμβικῆς καὶ τροχαϊκῆς. τὸ ε' χοριαμβικὸν δίμετρον καταληκτικὸν ἐκ χοριάμβου καὶ βακχείου. ἐπὶ τῷ τέλει τῆς στροφῆς καὶ ἀντιστροφῆς παράγραφος μόνη

Κολχίδος] ἡτις ἐστὶν ἐν Σκυθίᾳ ἔνοικοι] ἐγκάτοικοι

416 παρθένοι] αἱ Ἀμαζόνες συγκάμνουσιν μάχας] κατὰ ἄπρεστοι] ἄφοβοι, ἀκαταγώνιστοι

417 καὶ Σκύθης ὅμιλος] ἥγουν οἱ Σκύθαι περιφραστικῶς συγκάμνουσι ὅμιλος] τὸ πλῆθος

418 ἔσχατον] ἀκρότατον ἀμφὶ Μαιῶτιν] περὶ τὴν Μαιῶτιν λίμνην

420 Ante vers. ἀντιστροφὴ κώλων ε' Ἀραβίας] ἀντὶ μιᾶς. | ἥγουν οἱ "Αραβεῖς ἄρειον] τὸ πολεμικὸν καὶ ἔξαιρετον γένος συγκάμνει ἄνθος] διὰ τὴν τούτων εὐδαιμονίαν ἄνθος αὐτοὺς καλεῖ

421 τὸ οἱ προστιθέντες κάνταῦθα τὸ τε καὶ λέγοντες ὑψίκρημνόν θ' <οἱ> πόλισμα, ἀγνοοῦσι τὰ μέτρα· σὺ δὲ οὕτω λέγε· καὶ τὸ ἄρειον καὶ πολεμικὸν ἄνθος τῆς Ἀραβίας, ἥγουν οἱ "Αραβεῖς περιφραστικῶς, οἱ νέμουσι καὶ οἰκοῦσι πόλισμα ὑψίκρημνον πέ<λας> ἡτοι πλησίον> τοῦ Καυκάσου, διάοις στρατὸς καὶ τὰ ἔξης· οὐ γὰρ οἶμαι τοὺς ἐν Ἀσίᾳ <λέγειν> "Αραβεῖς τοὺς τὴν Ἀραβίαν οἰκοῦντας τὴν καλούμενην εὐδαιμονα· εἰ καὶ καθόλου γὰρ τοὺς τὴν Ἀσίαν οἰκοῦντας ἔφη τοὺς συγκάμνοντας, ἀλλ' οὐδένα τούτων εἴρηκεν εἰ μὴ μόν<ους?> τοὺς περὶ τὸν Καύκασον οἰκοῦντας, Σκύθας λέγω καὶ Ἀμαζόνας, ἀλλὰ τινας ἐτέρους φησὶν "Αραβεῖς πέλας τοῦ Καυκάσου οἰκοῦντας. εἰ δ' οὐ βούλεται τις ἔχειν τοῦθ' οὕτως, ἀλλ' ἐτερον εἶναι νομίζει <ο>φησι δάϊον στρατόν, ἀλλ' <ο>οὕτως λεγέτω . . . (two short lines illegible) ὑψίκρημνον] τὸ τραχὺ καὶ κρημνῶδες πόλισμα] πόλιν

422 Καυκάσου] τοῦ ὄρους πέλας] πλησίον νέμουσιν] οἰκοῦσι

423 δάῖος] πολεμικός στρατός] οἱ Κολχοὶ συγκάμνουσιν

424 ὁξυπρώροισι] ὅξεα βέλη ἔχούσαις βρέμων] ἡχῶν, μεγαλαυχῶν αίχμαις] βέλεσιν ἢ δόρασιν

425 Ante vers. ἐπωδὸς κώλων ιβ'

† μόνον δὴ πρόσθεν ἄλλων: τοῦτο καλεῖται ἐπωδὸς διὰ τὸ μετὰ τὰς στροφὰς ἥδεσθαι καὶ ἔστι κώλων ιβ'.<sup>1</sup> τὸ α' ἀντισπαστικὸν τρίμετρον βραχυκατάληκτον, ἐξ ἐπιτρίτων πρώτων δύο καὶ ἴαμβου. τὸ βτερον προσοδιακὸν δίμετρον ἀκατάληκτον, ἐκ παίωνος βτέρου ἀντὶ ἰωνικοῦ καὶ χοριάμβου. τὸ γ' ἰωνικὸν ἀπὸ μείζονος τρίμετρον καταληκτικόν, ἐξ ἰωνικῶν δύο καὶ δακτύλου. τὸ δ' ὅμοιον ἀπ' ἑλάττονος, ἐξ ἐπιτρίτου γ' παίωνος γ' ἀντὶ ἰωνικοῦ καὶ δακτύλου· <εἰ δὲ βούλει>, εἴη ἀν καὶ ἴαμβικὸν τρίμετρον βραχυκατάληκτον, τοῦ τρίτου ποδὸς ἀναπαίστου. τὸ ε' ὅμοιον τρίμετρον βραχυκατάληκτον, ἐκ διιάμβου παίωνος γ' ἀντὶ ἰωνικοῦ καὶ ἴαμβου διὰ τὴν ἀδιάφορον· εἰ δὲ βούλει, ἀσυνάρτητον ἐξ ἴαμβικῆς καὶ ἀναπαιστικῆς συζυγίας. τὸ σ' ἴαμβικὸν δίμετρον καταληκτικόν, δὲ καλεῖται Ἀνακρεόντειον ἐφθημιμερές. τὸ ζ' ὅμοιον δίμετρον ἀκατάληκτον, δὲ καλεῖται καὶ αὐτὸν Ἀνακρεόντειον. τὸ η' τροχαῖκὸν πενθημιμερές. τὸ θ' χοριαμβικὸν δίμετρον ἀκατάληκτον, ἐκ διιάμβου καὶ χοριάμβου. τὸ ι' ὅμοιον τῷ σ', ἴαμβικόν. τὸ ια' δακτυλικὸν ἐφθημιμερές. τὸ ιβ' ἴαμβικὸν ἐφθημιμερὲς ὅμοιον τῷ σ'. ἐπὶ τῷ τέλει κορωνὶς καὶ παράγραφος· ταῦτα γάρ εἰσι σημεῖα τοῦ τέλους τῆς ἐπωδοῦ

μόνον] ὃν (οι οἶν;) πρόσθεν] πρότερον ἄλλων] θεῶι δηλονότι

426 δαμέντ'] κολασθέντα ἀκαμαντοδέτοις] μεγάλαις, ἵσχυραις

† οὐ χρή λέγειν ἐνταῦθα μόνον θεὸν Τιτᾶνα τὸν Τυφῶνα, ὡς τινες οἴονται· οὐ γάρ περὶ Τυφῶνός ἔστι τῷ χορῷ νῦν λόγος, ἀλλὰ περὶ Προμηθέως καὶ "Ατλαντος. οὕτω δὲ λέγετε μόνον σὲ θεὸν Τιτᾶνα <εἰσιδόμαν δαμέντα> ἐν πόνοις ἀκαμαντοδέτοις ἐν λύμαις λέγω, πρόσθεν τῶν ἄλλων θεῶν δηλονότι, καὶ τὸν <"Ατλαντα καὶ τὰ ἔξης>

427 Τιτᾶνα] Τ<υφῶνα?> λύμαις] βλάβαις εἰσιδόμαν] εἶδον

428 Οὐ μόνον "Ατλας" Ατλαντος ἀλλὰ καὶ "Ατλας" Ατλα· καὶ μαρτυρεῖ τὸ Ατλαγενέων. ἔστιν οὖν ἐνταῦθα "Ατλαντα" κατὰ ποιητικὴν κλίσιν. τὸ γάρ θ, τέ ἔστιν· ἢ τὸ Τιτᾶνα μὴ ἐκληπτέον εἰς τὸν Τυφῶνα, ἀλλὰ συναπτέον πρὸς τὸ "Ατλαντα. καὶ οὕτως οὐκ ἀν τὸ θ ἀντὶ τοῦ τέ εἴποις, ἀλλὰ "Ατλαντα·

<sup>1</sup> 425-435: colon 1 μόνον δὴ πρόσθεν ἐν πόνοις, 2 δαμέντ' ἀκαμαντοδέτοις, 3 Τιτᾶνα . . . θεὸν, 4 "Ατλανθ' δις αἰὲν ὑπείροχον σθένος, 5 κραταιῶν οὐράνιων τε πόλου, 6 = 430, 7 = 431, 8 ξυμπίτνων στένει, 9 βύθος κελαινὸς δ' "Αἴδος, 10 ὑποβρέμει μυχὸς γᾶς, 11 = 434, 12 = 435.

τὸ δὲ μέγα σθένος καὶ τὸ κραταιὸν οὐράνιον πόλον, ἐκ παραλλήλου· ἐνέβαλε δὲ διαμέσου τὴν τοῦ "Ατλαντος ἴστορίαν

"Ατλας ἀλληγορικῶς ὁ ἄξων ἐστὶν, ὁ διακρίνων τὸ ὑπὲρ γῆς καὶ ὑπὸ γῆν ἡμισφαίριον· Ἰαπετοῦ δὲ ἥγουν τῆς κινήσεως τοῦ οὐρανοῦ παῖς ἦν. κατ' ἀρχὰς γὰρ συγκεχυμένου τοῦδε τοῦ παντὸς κοσμικοῦ σώματος συνέβη καθ' "Ελληνας τὸν ἀέρα ἥγουν τὸν Δία σφοδροτέρας κινήσεως τετυχηκέναι καὶ οὕτω διορίσαι τὸ ἄνω καὶ κάτω ἡμισφαίριον καὶ διαρθρώσαι τὸ πᾶν, ὥστε νοηθῆναι καὶ τὸν ἄξονα· κίονες δέ, οὓς ὁ ἄξων οὗτος κατέχει, ὁ βόρειος πόλος ἐστὶ καὶ ὁ νότιος, "οἱ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσι" καθ' "Ομηρον (α 54)

"Ατλανθ]" εἶδον, ἀπὸ κοινοῦ ὑπέροχον] ὑπέροχον, μέγα

429 κραταιὸν] ἵσχυρὸν λέγω οὐράνιον] τὴν οὐρανίαν σφαῖραν

430 ὑποστενάζει] μετ' ὀδύνης ὑπανέχει καὶ στεναγμοῦ βοῷ] διὰ τὸ σὸν πάθος πόντιος κλύδων] ἥγουν ὁ πόντος περιφραστικῶς

431 ἔνυπτίπτων] συγκρούων στένει] στενάζει

432 βυθός] τὸ βάθος τῆς θαλάσσης κελαινός] σκοτεινός, μέλας

433 ὑποβρέμει] ὑπηχεῖ καὶ οἷον θρηνεῖ

434 ἀγνορύτων] τῶν καθαρῶν ῥεόντων· ἥτοι τῶν καθαρῶν διὰ τὸ μέτρον

435 στένουσιν] στενάζουσιν ἄλγος] τὸ σόν ἄλγος οἰκτρόν] † ἥγουν τὴν σὴν λύπην τὴν ἄξιαν οἴκτου

436 † <μή τοι χλιδῇ δοκεῖτε: αἱ ἔξῆς αὗται> συστηματικαὶ περίοδοι <στίχων εἰσὶν ἰαμβι>κῶν τριμέτρων<ἀκαταλήκτων φ'>, ὃν τελευταῖος "δεσμοὺς ἀεικεῖς καὶ δύνας ἐκφυγγάνω" (525). <ἐπὶ ταῖς> ἀποθέσεσι παράγραφος· <ἐπὶ δὲ τῷ> τέλει κορωνὶς ἔξιόντων τῶν ὑποκριτῶν καὶ εἰσιόντος τοῦ χοροῦ

Μή τοι χλιδῇ: σιωπῶσι τὰ πρόσωπα παρὰ τοῖς ποιηταῖς, η δι' αὐθάδειαν ὡς 'Αχιλλεὺς ἐν Φρυξὶ Σοφοκλέους, η διὰ συμφορὰν ὡς Νιόβη παρ' Αἰσχύλῳ, η διὰ περίσκεψιν ὡς ὁ Ζεὺς παρὰ τῷ ποιητῇ (A 512) πρὸς τὸν . . . κάντανθα . . . φησιν . . . ὁ Ζεύς χλιδῇ] ἀκ<κ>ισμῷ, θρύψει, τρυφῇ αἰθαδίᾳ] ὑπεροψίᾳ. | 'Ιωνικόν

437 συννοίᾳ] κατὰ νοῦν φροντίδι καὶ σκέψει δάπτομαι] τιτρώσκομαι κέαρ] τὴν ψυχήν

438 ὕδε] οὕτω προσσελούμενον] ὑβριζόμενον, ἀτιμαζόμενον ἐκ τούτου· καὶ πρόσσελοι οἱ ὑβρισταί

439 τοῖς νέοις τούτοις] τοῖς συνοῦσι τῷ Διύ γέρα] τιμάς

Εἰ καὶ ὁ Ζεὺς <ἀπονέμει>τὰς τιμάς, <οὗτος δὲ κατὰ τὸ> προσῆκον ἐκάστω διετάξατο· η τὸ θεοῖς τοῖς νέοις διὰ τὸν Δία μόνον νοητέον· αὐτῷ γὰρ τὴν

βασιλείαν, <ώς καὶ πρόσθεν ἔφη>, Προμηθεὺς συγκατεσκεύασεν, ἵν' ἦ τὸ διώρισεν ἀντὶ τοῦ κεχωρισμένως τῶν ἄλλων αὐτῷ παρέσχεν

440 παντελῶς] τελείως διώρισεν] διεμέρισε κατ' ἀξίαν

441 εἰδύταισιν] γινωσκούσαις

442 πήματα] ἀπέρ ἐπασχον πρότερον

443 ὡς] πῶς ἢ ὅτι σφᾶς] αὐτούς ἡπίους] ἄφρονας

444 ἔθηκα] ἐποίησα φρενῶν] γνώσεως ἐπηβόλους] μετόχους

445 μέμψιν οὕτων'] ἥγουν οὐ μεμφόμενος αὐτοῖς

446 δέδωκ'] αὐτοῖς εὔνοιαν] ἥγουν τὸ φίλτρον

447 οἱ πρῶτα] οἱ ἄνθρωποι βλέποντες] τοῖς ὁφθαλμοῖς

"Ἐβλεπον μάτην διὰ τὸ τοὺς τοῦ νοῦ ὁφθαλμοὺς τυφλοὺς ἔχειν καὶ μὴ εἶδεν τί δεῖ ποιεῖν

448 κλύνοντες] ἀκούοντες οὐκ ἥκουν] διὰ τὸ μὴ ἔχειν τὸν νοῦν ἐν τοῖς ἀκουομένοις νοῦς γὰρ ὅρᾳ καὶ νοῦς ἀκούει

449 ἐναλίγκιοι] ὅμοιοι μορφαῖσι] εἰδώλοις, ἥγουν μηδὲν ὄντες χρόνον] τὴν ζωὴν αὐτῶν

ἡμέτερα † τοῦτο λέγει ως μακρὸν χρόνον ζώντων τῶν τότε ἀνθρώπων, πολυυχρόνιοι γὰρ ἔγενοντο· εἰ δὲ μακρὸν βίον καὶ τὸν ἀεὶ ἐκτεινόμενον ἔρεις καὶ μηδαμοῦ λήγοντα, οὐκ ἀπεικότως δόξεις ἔρειν

450 ἔφυρον] ἐκύκων, ἐτάραττον εἴκη] μάτην πλινθυφεῖς] ἐκ πλίνθων κατεσκευασμένους

451 (προσείλους εἶσαν) † ἐν τοῖς ἄγαν παλαιοῖς τῶν ἀντιγράφων καὶ τὸ προσείλους διὰ διφθόγγου εὑρηται καὶ τὸ εἶσαν· καὶ δοκεῖ μοι οὕτω βέλτιον εἶναι ταῦτα γράφειν ἢ διὰ τοῦ ἢ· τὸ μὲν γὰρ προσείλους σημαίνει τὸ θέρμην ἔχοντας, ἀπὸ τοῦ εἴλη ἡ θέρμη· τὸ δὲ εἶσαν, ἀντὶ τοῦ κτίσαντες ὥκουν. δῆλον δὲ τοῦτο ἀπὸ τοῦ ἔναιον. γίνεται δὲ τὸ εἶσαν ἀπὸ τοῦ εἴδω, τὸ κτίσω, εἴσω εἶσα

προσείλους] θέρμην ἔχοντας εἶσαν] ἥγουν κτίσαντες ὥκουν ξυλουργίαν] ἥγουν οἰκίαν ἐκ ξυλουργίας κατεσκευασμένην. | ἀπὸ τοῦ ποιοῦντος τὸ ποιηθέν

452 κατώρυχες] ὑπὸ γῆν κατορωρυγμένοι ἔναιον] ὥκουν ἀείσυροι] ἀεὶ συρόμενοι καὶ ἐρποντες

453 ἀντρων] τῶν ὑπογείων σπηλαίων ἐν μυχοῖς ἀνηλίοις] βάθεσι, σκοτεινοῖς τόποις ἔνθα οὐ φωτίζει ἥλιος

454 χείματος] χειμῶνος τέκμαρ] σημεῖον

† τοῦτο πρὸς τὸ μακρὸν βίον συναπτέον, οὕτως ἔφυρον δὲ καὶ συνέχεον πάντα τὸν μακρὸν βίον εἴκη καὶ μάτην. οὐδὲν γὰρ ἦν αὐτοῖς σημεῖον οὔτε χειμῶνος οὔτε ἔαρος οὔτε θέρους<οὔτε φθιν->οπώρου· ἥγουν οὐδὲν τούτων

ἢδεσαν<ώς ἐκάστω> τὰ πρόσφορα τεχνάξεσθαι καὶ . . . τέθειται. τοὺς τρεῖς δὲ καιροὺς θεὶς τὸ φθινόπωρον παρέλιπεν ἔάσας κάκεῦνο τοῖς τρισὶ . . . εἶσθαι . . . οὗτος παρὰ . . . ατισμός

455 ἀνθημώδους] ἄνθη ἔχοντος, ἀνθηροῦ ἥρος] ἔαρος καρπίμον] τοῦ τοὺς καρποὺς φέροντος

456 βέβαιον] πιστόν ἀτερ γνώμης] ἄνευ τοῦ λελογισμένου

457 ἐπρασσον] ἐποίουν ἔστε] ἔως οὐ σφιν] αὐτοῖς ἀντολὰς] δι’ ὧν τοὺς καιροὺς γινώσκοιεν

458 ἄστρων] ἥγουν τῶν ζωδίων δυσκρίτους] δυσγνώστους

459 ἔξοχον] ὑπέρτατον τῶν ἄλλων μηχανημάτων

460 συνθέσεις] συνθήκας

461 ἀπάντων] ὧν εἴδον καὶ ἥκουσα

Μουσομήτορα: ἡ τὴν συνετωτάτην μητέρα, ἡ τὴν τῶν Μουσῶν μητέρα. ὁ γὰρ μημονικώτατος σοφώτατός τέ ἐστι καὶ πάνθ' ὅσα βούλεται πράττειν μεστά εἰσι γνώσεως μουσομήτορ'] τὴν τῆς γνώσεως μητέρα

462 κνώδαλα] ἥγουν βόας ἢ ὑποξύγια

463 Ζεύγλαισι δουλεύοντα: ἥγουν οὐ μόνον τῷ ζεύγνυσθαι ὑπηρετοῦντα ἀνθρώποις πρὸς τὴν τῆς γῆς ἐργασίαν, ἀλλὰ καὶ τῷ ἐπισάπτεσθαι καὶ φόρτους ἐπάνω σωμάτων αἴρειν σκευοφοροῦντα. ἡ πρὸς τὸ δουλεύοντα στικτέον, ἵν' ἦ τὸ σώμασι διὰ τοὺς ἵππους· οὕτω καὶ ὑφ' ἄρματα ἥγαγον φιλητίους ἵππους ὅπως γένωνται τοῖς θυητοῖς διάδοχοι τῶν μεγίστων <μοχθ>ημάτων ἐν τοῖς σώμασιν αὐτῶν δηλονότι. κρείττον δὲ τοῦτο τοῦ προτέρου· ὥστε τὸ δουλεύοντα ἀντὶ τοῦ ὑπείκοντα νοητέον. κνώδαλα δὲ νῦν τοὺς βόας λέγει ἡ τὰ ὑποξύγια καταχρηστικῶς· κυρίως γὰρ κνώδαλα τὰ θηρία τά τε θαλάσσια καὶ τὰ χερσαῖα. καὶ Ἡσίοδος, “κνώδαλ”, ὅσ’ ἥπειρος πολλὰ τρέφει ἥδε θάλασσα” (Theog. 582)

ζεύγλαισι] † ἥγουν τοῖς ξυγοῖς ἀπὸ μέρους δουλεύοντα] ὑπείκοντα σώμασιν] ἐν

464 θυητοῖς] ἥγουν τοῖς ἀνθρώποις διάδοχοι] αἴροντες αὐτοὺς καὶ οὐκ ἐῶντες μοχθεῖν πεξῇ βαδ<ίζοντας>

465 φιλητίους] τοὺς φιλοῦντας <τὸν χαλινόν>

466 ἄγαλμα] καλλώπισμα ὄντας δηλονότι ὑπερπλούτου χλιδῆς] τῆς μεγάλης τρυφῆς

467 θαλασσόπλακτα] τὰ ἐν θαλάσσῃ ἐρχόμενα ἡ πλανώμενα καὶ πορευόμενα

468 λινόπτερ'] τὰ ἔχοντα τὰ πτερὰ ἥτοι τὰ ἄρματα ἐκ λίνου ναυτίλων] πλωτήρων ὀχήματα] ἥγουν τὰ σκάφη οἷς ἴποχοῦν<ται οἱ ναῦται>

469 τοιαῦτα] ἀπόθεσις ἦτοι συμπέρασμα μηχανήματ'] εὐρήματα  
470 σόφισμ'] τέχνασμα καὶ πανουργίαν

<sup>471</sup> παρούσης] ἐμοὶ πημονῆς] βλάβη

172 πέπονθας] τὸ πάθεις ἢ πάσχεις ἀεικὲς] ἀπρεπὲς κ

ἀποστολής φρεσκών ἐκπεπών τοῦ λειτουργισμένου: οὐ γὰρ ἔδει πει τοιαῦτα

ακούσαις φρενών την κένη του πεπεινού ου γαρ τοι δε τοπει  
γενιν ἀνάξει τοῦ ὄντος

λεγειν αναξια του ονοματος

473 Εὑρηται και πλανα· και πλανα· προς μεν ουν το πλανα ουτω λεγε·  
ἀποσφαλείς τῶν φρενῶν ἐν πλάνη, τουτέστιν ἐκπεσὼν τοῦ φρονεῖν και πλανη-  
θείσ. εἰ δὲ πλανα γράψεις πρὸς τὸ πῆμα στίξας, ἀσυνδέτως τὸ λοιπὸν ἐρεῖς,  
οὗτως· ἀποσφαλείς και ἐκπεσὼν τῶν φρενῶν πλανα και πεπλανημένος φέρῃ  
κακὸς] ἀμαθής ως] ὥσπερ

474 ἀθυμεῖς] δυσχεραίνεις καὶ ὀλιγοψυχεῖς οὐκ ἔχεις] ἥγουν οὐ δύνασαι

475 ὅποιοις] ἥγουν τίσι *ἰάσιμος*] ἥγουν δυνατὸς θεραπευθῆναι ἔσται

476 τὰ λοιπὰ] σοφίσματα δηλονότι κλύνουσα] ἀκούνουσα πλέον] ἢ  
νῦν ἐθαύμασας

477 πόρους] μηχανάς ἐμησάμην] ἐβουλευσάμην καὶ ἐβαλον αὐτοῖς  
κατὰ νοῦν πράττειν

478 τις] αὐτῶν πέσοι] ἐπεσεν, Ἀττικόν

479 ἦν] αὐτῷ ἀλέξημον] ἀποσόβησις τῆς νόσου βρώσιμον] ὁ φαγὼν  
ῥάΐσει τῆς νόσου καὶ παύσεται

ἡμέτερον τὸ ὅτι τῶν φαρμάκων τὰ μέν εἰσι βρώσιμα, τὰ δέ, πιστά, ἥγουν πινόμενα, τὰ δέ, χριστὰ ἥγουν χριόμενα, τὰ δέ, παστὰ ἥγουν παττόμενα. ἐνταῦθα δὲ τῶν τριῶν μνησθεὶς τὸ ἐν εἴασεν. ἀλλὰ καὶ Θεόκριτος (ΙΙ.1-3) τῶν δύο μνησθεὶς τὰ λοιπὰ εἴασε· φησὶ γάρ·

ούδεν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο

Νικία, οὗτ' ἔγχριστον, ἐμὸν δοκεῖ, οὗτ' ἐπίπαστον,

ἢ ταὶ Πιερίδες

480 χριστόν] χρισμένον πιστόν] πινόμενον ἀπὸ τοῦ πίστης πίστωσιν.

481 κατεσκέλλοντο] ἀπέθυησκον· οἱ γὰρ θανόντες ξηροὶ εἰσιν. | κατε-  
τύκοντο ξηραινόμενοι ποιὺ] εῶς οὐ

482 κράσεις] ἐνώσεις, μίξεις ήπιων] † ήμέρων ἀκεσμάτων] τῶν τὰς ἀλγυδόνας πανθύτων φαρισάκων. | θεοπατεινάτων

483 αἰς] κράσει [ ἐξανίκονται] καταχωνίζονται ἀποστοβοῦντι

181 τούτους ὁδούς ἐστοίχισα ἔτεις

185 κακοία] διέκομενα κεχωρισθέντας ἀποτελοῦνται

485 κακρίνα] <οι> εκρίνα, κεχωριμένως ειπον χρή] αποκειται  
486 ὑπο] φανεσθε «ληδόνας] μαυτίσα δυτικάστου] δυτικά

400 οὐκαρ] φανερῶς κληοός] μαρτεῖας οὐσκρίτους] οὐσγνωστούς

487 ἐγνώριστος] γνωρίμους ἐποίησα ἐνοδίους τε συμβόλους] τὰ κατὰ τὴν  
ὅδον συναντήματα δι’ ὃν δεῖ συμβάλλειν καὶ μαντεύεσθαι

488 γαμψωνύχων] ἀγκύλους ἔχόντων ὄνυχας οἰωνῶν] ὀρνέων ἀπλῶς  
σκεθρῶς] ἀκριβῶς

489 διώριστος] διωρισμένως καὶ κεχωρισμένως ἔταξα δεξιοὶ] ἐπιτήδειοι  
πρὸς μαντείαν

490 εὐωνύμους] κακὰ μαντευομένους δίαιταν] διαγωγήν

Δέον εἰπεῖν καὶ οὕτινες εἰσιν εὐώνυμοι, εὐωνύμους εἶπε πρὸς τὸ διώρισα,  
ὦσπερ καὶ προιών ἐρεῖ τὸ λειότητα καὶ τὸ ποικίλην εὐμορφίαν

491 ἔκαστοι] τούτων

492 στέργηθρα] φιλίαι συνεδρίαι] κοινωνίαι καὶ συναγελασμοί

493 σπλάγχνων] τῶν ἐγκάτων λειότητα] τοιαῦτα γάρ τὰ ἔγκατα λεῖα

494 ἔχοντος] ταῦτα τὰ σπλάγχνα δαίμοσι] τοῖς θεοῖς ἡδονῆν] εὐ-  
φροσύνην

495 "Οτι οἱ θύοντες καὶ τὴν χολὴν εὐρόντες τοιάνδε ἢ τοιάνδε, καὶ τὸν  
λοβόν, τοιοῦτον ἐσημαίνοντο καὶ τὸ πρᾶγμα γενήσεσθαι· εἰ δὲ ἄλλως πάλιν  
εὑρον, τοιόνδε λοβοῦν] τοῦ ἄκρου τοῦ ἥπατος ποικίλην εὐμορφίαν]  
τοιοῦτον γάρ τὸ χρώμα τοῦ ἥπατος

496 † κνίσσα κυρίως ὁ ἀπὸ τῆς πιμελῆς ἀτμός· νῦν δὲ καταχρηστικῶς  
τὴν πιμελὴν λέγει, ἐν ᾧ τοὺς μηροὺς περιεκάλυπτον, ἀπὸ μέρους. ὁσφὺν  
δὲ μακράν, οὐ τὴν κοιλίαν φησίν, ὡς τισιν ἔδοξεν, ἀλλὰ τὸ τῆς ῥάχεως ὀστοῦν,  
ὅπερ ἀπὸ τῶν νεφρῶν διήκει μέχρι τῆς κεφαλῆς· τοῦτο γάρ χωρίζοντες οἱ  
μάντεις τῶν τε μηρῶν, τῶν πλευρῶν, καὶ τῶν λοι<πῶν> τῶν παραφυομένων  
αὐτῷ ὀστέων ἐπὶ τῷ πυρὶ ἐτίθουν, καὶ διὰ τούτου τὰ συμβησόμενα ἐτέκμαιρον.  
διὰ τὸ ἐπίμηκες οὖν τυγχάνειν, ὁσφὺν μακρὰν ὡνόμασε τοῦτο· ὁσφὺν γάρ  
τοὺς νεφροὺς καλοῦσι καὶ τὰ περὶ αὐτοὺς μέρη, δθεν καὶ <ἐκ τῆς> ὁσφός τοῦ  
δεῖνος τὸν δεῖνα γεγενῆσθαι φαμεν, ἥγουν τοῦ σπέρματος· ἐν τοῖς νεφροῖς  
γάρ τὸ σπέρμα συνίσταται. κνίσσῃ] πιμελῇ κῶλα] τοὺς μηροὺς λέγει  
συγκαλυπτά] περικεκαλυμμένα μακρὰν] ἐπιμήκη

497 ὁσφὺν] † ἥγουν τὸ ἀπὸ τῶν ὕμων μέχρι τῶν νεφρῶν ὀστοῦν τῆς  
ῥάχεως πυρώσας] καύσας δυστέκμαρτον] δυσκατανόητον τέχνην]  
ἥγουν τὴν θυτικὴν μαντείαν

498 ὕδωσα] ὕδοποίησα, ὕδήγησα φλογωπὰ σήματα] τὰ διὰ τῆς  
φλογὸς γινόμενα σημεῖα πρὸς τὸ μαντεύεσθαι

499 ἔξωμμάτωσα] ἐφανέρωσα πρόσθεν] πρότερον

Ἐπάργεμα: σκοτεινά, τυφλά, ἐκ μεταφορᾶς τοῦ ἐν τοῖς ὁφθαλμοῖς γινο-  
μένου ἐπιχύματος, ὃ καλοῦσι λεύκωμα. ἐπάργεμα] σκοτεινά, τυφλά

- 500 τοιαῦτα] ἀπόθεσις ταῦτ'] ἀ ἔφην ἔνερθεν] ὑποκάτω χθο-  
νός] τῆς γῆς
- 501 ὥφελήματα] ἐγνώρισα ἀπὸ κοινοῦ
- 503 φήσειεν] εἴποι πάροιθεν] πρότερον
- 504 σάφ'] σαφῶς οἶδα] γινώσκω μάτην] ἥγουν ψευδῶς φλῦ-  
σαι] φλυαρῆσαι
- 505 βραχεῖ] συντόμω μύθῳ] λόγῳ συλλήβδην] συλληπτικῶς καὶ  
ἥνωμένως
- 506 βροτοῦσιν] τοῖς ἀνθρώποις ἐκ Προμηθέως] ἥγουν ἐξ ἐμοῦ
- 507 Μὴ τὴν σὴν πρὸς ἀνθρώπους φιλανθρωπίαν διεξιῶν διάτριβε· ἡ γὰρ  
τοιαύτη διατριβὴ ἔξω τοῦ πρέποντός ἐστιν ἀλλὰ δεῖ καὶ σαυτοῦ πεποιῆσθαι  
φροντίδα καιροῦ πέρα] ἔξω τοῦ πρέποντος
- 508 ἀκήδει] ἀμέλει, μὴ ποιοῦ φροντίδα ὡς] ὅτι
- 509 εὔελπις] ἥγουν λίαν ἐλπίζω ἔτι] εἰς τὸ ἔξῆς
- 510 μεῖον] ἔλαττον ισχύσειν] δυνήσεσθαι
- 511 ταῦτα] ἥγουν τὸ λυθῆναι με ταύτῃ] οὕτως ἥγουν νῦν πω]
- ἀκμήν τελεσφόρος] ἡ εἰς τέλος φέρουσα πάντα
- ἡμέτερον † δέον εἰπεῖν οὕπω πέπρωκεν ἡ μοῖρα ἡ τελεσφόρος κραθ<ῆναι>  
καὶ τελεσθῆναι ταῦτα οὕτως, ὃ δὲ πρὸς τὴν μοῖραν τὸν λόγον ἀπέδωκεν,  
εἰπὼν ἡ τελεσφόρος μοῖρα οὕπω πέπρωται καὶ μεμοίρασται κρᾶναι καὶ  
τελέσαι ταῦτα οὕτως ὥστε νῦν λυθῆναι με ἀλλὰ μετὰ πολλὰς πημονάς
- 512 κρᾶναι] τελέσαι πέπρωται] μεμοίρασται μυρίαις] πολλαῖς  
πημοναῖς] βλάβαις
- 513 δύαις] κακοπαθεῖαι καμφθεῖς] κατεργασθεῖς, ταλαιπωρήσας  
ῶδε] οὕτως φυγγάνω] φεύξομαι
- 514 τέχνη — ἀσθενεστέρα] ὥστε καὶ ἡ ἐμὴ τέχνη πρὸς τὴν τῶν Μοιρῶν  
ἀνάγκην οὐδέ τι πρᾶξαι δύναται μακρῷ] καταπολύ
- 515 ἀνάγκης] τῆς οἰακοστρόφος] κύριος, διοικητής, κυβερνήτης ἐκ  
μεταφορᾶς τῶν πλοίων
- 516 Μοῖραι] Κλωθὼ Λάχεσις καὶ "Ατροπος  
Μηνήμονες: αἱ μνημονεύουσαι τῶν παρ' ἀνθρώποις κακῶν καὶ ἀντιδιδοῦσαι  
ποινάς Ἐριννύες] Ἀλητώ Μέγερα καὶ Τισιφόνη
- 517 ἄρα] † συμπερασματικὸν τὸ ἄρα οὐκ ἐρωτηματικὸν
- 518 οὔκουν] val τὴν πεπρωμένην] αὐτῷ μοῖραν
- 519 τί γὰρ πέπρωται] ποίαν πεπρωμένην Ζηνὶ] τῷ Διὶ πλὴν] εἰ  
μὴ κρατεῖν] ἄρχειν
- 520 πύθοιο] μάθοις λιπάρει] ίκέτευε

521 ή] ὅντως πον] ἀργὸν σεμνὸν] μέγα, σεβάσμιον ξυναμπέχεις] κατέχεις παρὰ σαυτῷ καὶ οὐκ ἐκφαίνεις ήμūν. | † περικαλύπτεις

522 ἄλλου — μέμνησθε] † ἥγουν περὶ ἄλλου ἐρωτᾶτε τόνδε] τὸν περὶ τῆς τοῦ Διὸς πεπρωμένης

523 καιρὸς γεγωνεῖν] πρέπον λέγειν συγκαλυπτέος] ἄξιος ὑπάρχει κρύπτεσθαι

524 ὄσον] ἥγουν λίαν σώζων] φυλάττων παρ' ἐμαυτῷ καὶ μὴ ἐκφαίνων

525 ἐκφυγγάνω] ἐκφεύξομαι. ἵνα γὰρ αὐτὸν εἴπω, ἐκλύσεται με Ζεὺς τοῦ δεσμοῦ

526 Ante vers. στροφὴ κώλων θ'

ἡμέτερον † μηδάμ' ὁ πάντα νέμων: τὰ τοιαῦτα εἴδη τῶν χορ<ῶν> καλεῖται κατὰ σχέσιν. κατὰ σχέσιν δὲ ἐστιν, ὡς Ἡφαιστίων φησὶν (64.22), ὅσα δουλεύων ὁ ποιητὴς ἀνταποδόσει καὶ ἀνακυκλήσει γράφει. ἴστεον δὲ ὅτι καὶ τὰ ἐπωδικὰ κατὰ σχέσιν ἐστίν. εἰσὶ δὴ τὰ παρόντα στροφῶν β' τῆς μὲν οὖν πρώτης στροφῆς τὰ κώλα θ' καὶ τὰ τῆς ἀντιστροφῆς τοσαῦτα.<sup>1</sup> τὸ α' χοριαμβικὸν δίμετρον καταληκτικόν, ἐκ χοριάμβου καὶ ἀναπαιίστου· εἰ δὲ βούλει, δακτυλικὸν πενθημιμερὲς καθαρόν. τὸ βτέρον ὅμοιον χοριαμβικόν, ἐξ ἐπιτρίτου βτέρου καὶ δακτύλου· εἴη δὲ καὶ τροχαϊκὸν ἐφθημιμερές. τὸ γ' χοριαμβικὸν μονόμετρον ὑπερκατάληκτον, ἐκ χοριάμβου καὶ συλλαβῆς. τὸ δ' ὅμοιον τρίμετρον καταληκτικόν, ἐξ ἐπιτρίτου βτέρου χοριάμβου καὶ ἀναπαιίστου. τὸ ε' προσοδιακὸν δίμετρον ἀκατάληκτον, ἐξ ἰωνικοῦ ἀπὸ μείζονος καὶ χοριάμβου. τὸ σ' χοριαμβικὸν τρίμετρον ἀκατάληκτον, ἐξ ἐπιτρίτου βτέρου ἢ διτροχ<αίου> χοριάμβου καὶ διϊάμβου διὰ τὴν ἀδιάφορον· ἐν δὲ τῷ τῆς ἀντιστροφῆς κώλῳ χοριάμβους εὐρήσεις, καὶ ἀμφότερον. τὸ ζ' ὅμοιον τῷ πρώτῳ. τὸ η' τροχαϊκὸν ἐφθημιμερές. τὸ θ' ἰαμβικὸν ἐφθημιμερές. ἐπὶ τῷ τέλει τῆς στροφῆς καὶ ἀντιστροφῆς παράγραφος

Eis φόβον ἐλθὼν ὁ χορὸς διὰ τὴν πρὸς τὸν Προμηθέα ὄμιλον, φησὶ μήποτε γένοιτο ὁ Ζεὺς ἐχθρὸς ἔμοιγε, μηδὲ πανσαίμην πρὸς τοὺς θεοὺς ἐρχομένη ἐν θυσίαις μεγάλαις ὀσίαις παρὰ τὸν Ὀκεανόν, τουτέστι μήποτε πανσαίμην τῆς πρὸς θεῶν τιμῆς μηδάμ'] μηδαμῶς νέμων] διεξάγων, διοικῶν

527 γνώμᾳ] γνώσει κράτος] ἴσχύν

528 ἀντίπαλον] ἐναντίον, ἐχθρόν

529 ἐλιννύσαιμι] βραδύνναιμι καὶ ἀμελήσαιμι ὀσίαις] ἐντίμοις, ἀγίαις

<sup>1</sup> 526–535: cola 1–5 = 526–530, colon 6 βουφόνοις παρ' Ὀκεανοῦ πατρὸς πόρον, 7 = 533, 8 ἀλλά μοι τόδ' ἐμμένοι, 9 = 535. Antistrophe 536–544: colon 3 ἐλπίσι λαμπρᾶς, 6 μυρίοις μόχθοισι διακναιόμενον, 8 οἰκείᾳ γνώμᾳ σέβη.

530 θοίναις] εύωχίαις, θυσίαις ποτινισσομένα] προσερχομένη

531 βουφόνοις] μεγάλαις ἡ ταῖς ἐκ βοῶν γυνομέναις

532 πατρὸς] ἡμῶν

(πατρὸς πόρον) † περισσὸν ἦν ἐνταῦθα τὸ ἄσβεστον [πόρον]. διὸ ἔξε-  
βλήθη παρ' ἐμοῦ· ὅμοιον γὰρ χρὴ τὸ κῶλον εἶναι πρὸς τὸ τῆς ἀντιστροφῆς

533 Μηδ' ἀλίτοιμι λόγοις· μηδὲ προσκρούσαιμι πρὸς αὐτοὺς ἐκ τοῦ πρὸς  
τὸν Προμηθέα διαλέγεσθαι· ἢ τὸ λόγοις ἀντὶ τοῦ μηδὲ διὰ λόγων ποτὲ πρὸς  
τὸν Δία ἀμάρτω ἀλίτοιμι] ἀμάρτοιμι λόγοις] ἐν

534 τόδ'] τὸ τιμᾶν τοὺς θεούς

535 ἑκτακείη] πανθείη, ῥεύσῃ ἐκ μεταφορᾶς τοῦ κηροῦ καὶ τῆς χιόνος

536 Ante vers. ἀντιστροφὴ κώλων θ' ἡδύ] εὐφραντόν θαρσαλέ-  
αις] θαρρεῖν παρεχούσαις

537 τὸν μακρὸν] τὸν πολὺν τείνειν] ἑκτείνειν, διαβιβάζειν βίον]  
τὴν ζωὴν ἡμῶν

538 λαμπραῖς] ἐνδόξοις

† λαμπραῖς χρὴ γράφειν ἐνταῦθα, οὐ φαναῖς, ἵν' οἰκεῖον ἢ τὸ κῶλον τῷ  
τῆς στροφῆς· ὡσαύτως καὶ οἰκείᾳ γνώμῃ γράφε, μὴ ἴδιᾳ· τροχαϊκὸν γάρ  
ἐστι τὸ κῶλον. εἰ δὲ τὸ μὲν τῆς στροφῆς κῶλον ἐκ τροχαίων συνίσταται,  
τοῦτο δ' ἐκ σπονδείου, οὐδὲν ἀπεικός· οἰκεῖοι γὰρ οἱ πόδες· τὸ ἴδιᾳ δὲ βραχέα  
ἔχει ἀμφότερα. εἰ δέ γ' ἐν τῷ φαναῖς δύο νν εὐρήσ<εις?> που κείμενα, τοῦτ'  
ἄν εἴη τὸ ἀληθές

539 θυμὸν] τὴν ἐμὴν ψυχὴν ἀλδαίνουσαν] αὔξουσαν εὐφροσύναις]  
ἄς ἔχοιμ' ἄν εἰ τοὺς θεοὺς τιμῷην ἀεί

540 φρίσσω] τρέμω τὸν Δία δερκομένα] βλέπουσα

541 μυρίοις] πολλοῖς μόχθοισι] τιμωρίαις διακναιόμενον] κατερ-  
γαζόμενον, λυπούμενον

542 Ζῆνα] τὸν Δία τρομέων] τρέμων, φοβούμενος

543 οἰκείᾳ γνώμᾳ] ἴδιῳ θελήματι σέβῃ] τιμᾶς

544 θνατὸν] τοὺς ἀνθρώπους ἄγαν] λιαν Προμηθεῦ] ω

545 Ante vers. στροφὴ ἐτέρα κώλων θ'

ἡμέτερον † φέρ' ὅπως: τῆς βτέρας ταυτησὶ στροφῆς τὰ κῶλα θ' καὶ τὰ  
τῆς ἀντιστροφῆς τοσαῦτα.<sup>1</sup> τὸ α' ἀναπαιστικὸν δίμετρον βραχυκατάληκτον

<sup>1</sup> 545-552: colon 1 φέρ' . . . χάρις, 2 ω . . . ἀλκά, 3 τίς ἐφαμερίων, 4 ἄρηξις,  
οὐδ' ἐδέρχθης, 5 = 548, 6 = 549, 7 γένος ἐμπεποδισμένον, 8 οὐπω . . . ἀρμονίαν, 9 =  
552. Antistrophe 553-560: colon 1 ἔμαθον τάδε σὰς προσι — 2 δοῦσα δλοὰς τύχας  
Προμηθεῦ, 3 τὸ διαμφίδιον, 4 δὲ μοι μέλος προσέκτα, 5 = 556, 6 = 557, 7 ὅτε τὰν δμο-  
πάτριον 8 = 559, 9 = 560.

εἰς δισύλλαβον. τὸ βτέρον χοριαμβικὸν δίμετρον ὑπερκατάληκτον, ἐκ χοριάμβου διιάμβου καὶ συλλαβῆς. τὸ γ' ἀναπαιστικὸν μονόμετρον. τὸ δ' ἰαμβικὸν ἐφθημιμερές. τὸ ε' ὄμοιον, τοῦ α' καὶ βτέρον ποδὸς ἀναπαιστον. τὸ σ' τροχαιϊκὸν δίμετρον ἀκατάληκτον. τὸ ζ' ὄμοιον τῷ πρώτῳ τῆς στροφῆς· ἦτοι ἀναπαιστικὸν δίμετρον βραχυκατάληκτον εἰς δισύλλαβον. τὸ η' δακτυλικὸν ἐφθημιμερές. τὸ θ' ἰαμβικὸν καθαρὸν δίμετρον ὑπερκατάληκτον. ἐπὶ τῷ τέλει τῆς μὲν στροφῆς παράγραφος, τῆς δὲ ἀντιστροφῆς κορωνὶς μόνη

Φέρε, ὡ φίλος, ἐπειδὴ ἦν εἰς τὸν βροτοὺς πεποίηκας χάριν, ἄχαρις καὶ οὐκ ἀποδεκτὴ ἔδοξε τῷ Διὶ, εἰπὲ τὶ δύνανται νῦν οἱ ἀνθρωποι βοηθῆσαι σοι κακῶς δι' ἑκείνους πάσχοντι. ἢ οὕτως ἐπειδὴ ἦν εἰς τὸν βροτοὺς χάρις ἄχαρις ἔδοξε καὶ οὐδὲ ἡντινοῦν ἀπ' αὐτ<ῶν ἐσχες>ώφελειαν διὰ τούτους παθών, λέξον τις ἄλλῃ ἀλκῇ καὶ τῶν παρόντων ἀπαλλαγὴ ἐστί σοι ὅπως]  
ἐπεὶ ἄχαρις]  
ἔστι  
χάρις]  
ἡ πρὸς τὸν ἀνθρώπους

546 ἀλκά]  
δύναμις, βοήθεια

547 Τίς ἐφαμερίων ἄρηξις: ἥγουν τὶ δύνανται οἱ βροτοὶ βοηθῆσαι σοι.  
ἢ οὕτως· ἡ βοήθεια ἦν πρὸς τὸν βροτοὺς εἴργασαι, τι ὠφέλησέ σε;  
οὐδέν  
ἐφαμερίων]  
ἀνθρώπων  
ἄρηξις]  
βοήθεια  
ἔδέρχθης]  
ἔθεάσω

548 δλιγοδρανίαν]  
όλιγην καὶ ἀσθενῆ δύναμιν  
ἄκικυν]  
φαύλην,  
ἀδύνατον

549 ἴσσονειρον]  
ἥγουν ἀνυπόστατον  
ἄ]  
ἥτινι  
φωτῶν]  
τῶν ἀνθρώπων

550 ἡμέτερον τὸ περισσὸν ἦν ἐνταῦθα τὸ ἀλαὸν· διὸ καὶ ἐξεβλήθη παρ'  
ἔμοι. χρὴ γάρ εἶναι τὸ κῶλον ὄμοιον τῷ τῆς ἀντιστροφῆς· ἦν γάρ "ἀλαὸν  
γένος"  
ἐμπεποδισμένον]  
πεπεδημένον, κεκρατημένον ἐστίν

551 οὕπω]  
οὐδαμῶς  
τὰν Διὸς ἄρμονίαν]  
ἥγουν ὅπερ ἀρμόσεται καὶ  
δρίσει καὶ τάξει

Τὰν Διὸς ἄρμονίαν: ἥγουν ὅπερ ἀρμόσεται καὶ δρίσει καὶ τάξει· ὁ γάρ  
θεὸς μετὰ ἄρμονίας καὶ ρυθμοῦ καὶ τοῦ προσήκοντος λόγου πάντα ποιεῖ. ἢ  
οὕτως· διν δὲ Ζεὺς κολάσει, οὐδεὶς ἀνθρώπων ἔξελεῖν δύναται

552 θνατῶν]  
τῶν ἀνθρώπων  
παρεξίασι]  
ὑπερβαίνουσι, νικῶσιν

553 Ante vers. ἀντιστροφὴ κῶλων θ'  
ἔμαθον]  
ἔγνων  
τάδε]  
ἄ  
φημι  
προσιδοῦσ']  
ἴδούσα

554 δλοὰς]  
όλεθρίας  
Προμηθεῦ]  
ὦ

555 διαμφίδιον]  
διπλοῦν

Τὸ διπλοῦν δὲ μέλος ἐπῆλθέ μοι κατ<ὰ νοῦν τὸ τε μέ>λος ἥγουν τόδε ὁ  
νῦν ἄδω, καὶ ἐκεῖνο ὅπερ ἀμφὶ τὰ σὰ λοντρὰ καὶ ἀμφὶ τὸ σὸν λέχος ὑμεναίουν καὶ ἥδον, ὅτε τὴν Ἡσιόνην ἡγάγουν γυναῖκα δμόλεκτρον καταπείσας

ἐν ἔδνοις ἥγουν δώροις, τὴν ὁμοπάτριον ἡμῖν, ἥτις ἦν μία τῶν Ὀκεανίδων  
ώσπερ καὶ ἡμεῖς· τοῦτο (?) γὰρ λέγει τὸ ὁμοπάτριον

ἡμέτερον τὸ ὅπερ δηλώσαι βούλεται τοιοῦτόν ἐστιν· ἐπῆλθέ μοι κατὰ νοῦν  
καὶ ὃ νῦν ἄδω μέλος, καὶ ὃ ἥδον ἐν τοῖς σοῖς γάμοις, καὶ ἐκπλήττομαι λογι-  
ζομένη πῶς τὸ μὲν ἦν χαρᾶς τε καὶ εὐφροσύνης <πρόξενον>· τοιοῦτοι γὰρ οἱ  
ὑμέναιοι· τὸ δέ ἐστιν λυπηρὸν κατακλῶν καὶ πρὸς <οἴκτον> τὰς τῶν ἀκου-  
όντων ψυχὰς ἐκκα<λοιμενον>. οὔτω τὸ τόδε καὶ ἐκεῖνο <νοεῖν χρή· οἱ δέ>  
ἄλλως λέγοντες, οὐ <καλῶς>, οἶμαι, λέγοντιν, ὅτι ἔδνα λέγονται τὰ ἀπ'  
ἀνδρὸς πρὸς γυναῖκα δῶρα, προἰξ δὲ τὰ ἀπὸ γυναικὸς πρὸς ἄνδρα προσέ-  
πτα] ἐπῆλθε κατὰ νοῦν

556 δέ τὸ ὅπερ ἀμφὶ περὶ λουτρὰ] ἀ ως νυμφίος λέλουσαι

557 λέχος] τὸ ὑμεναῖον] γαμικὸν ὕμνον ἥδον

558 τὸ <περισσὸν ἦν> ἐνταῦθα τὸ ἴότητι γάμων· διὸ καὶ ἐξεβλήθη παρ'  
ἔμοι. ὅμοιον γὰρ χρὴ εἶναι τὸ κῶλον τῷ τῆς <ἀντιστροφῆς> οὐρὴ δέ, εἰ  
ἐν τῷ τελευταίῳ κώλῳ τῆς ἀντιστροφῆς Ἰαμβὸς εὔρηται, θαυμάζειν ὅτι μὴ  
σπονδεῖον . . . Ἰαμβικὸν γάρ ἐστι τὸ κῶλον, καὶ οἱ πόδες οἰκεῖοι τῷ μέτρῳ  
τὰν ὁμοπάτριον] τὴν ἀδελφὴν ἡμῶν τὴν ἐκ τοῦ πατρὸς ἡμῖν οὖσαν

559 ἔδνοις] ἥγουν προἰξίν. | ἐν ἄγαγες] ἥγουν ἥγαγον δάμαρτα  
κοινόλεκτρον 'Ησιόναν] τὴν

560 πιθῶν] καταπείσας δάμαρτα] γυναικα κοινόλεκτρον] ποτα-  
πήν; | διόκοιτον

561 Ante vers. στροφὴ κώλων λβ'

ἡμέτερον τὸ τῆς γῆς, τὸ γένος· τὰ τοιαῦτα εἴδη καλεῖται μονοστροφικά.  
μονοστροφικά δέ εἰσιν, ως 'Ηφαιστίων φησίν (60.21), δόποσα ὑπὸ μιᾶς  
στροφῆς καταμετρεῖται· καλεῖται δὲ καὶ μετρικὰ ἄτακτα, διότι μέτρῳ μὲν  
γέγραπται, οὔτε δὲ ὁμοιότητα ἔχει πρὸς ἄλληλα οὔτε ἀνακύκλωσιν (He-  
phaestion 65.3). εἰσὶ δὲ τὰ παρόντα καὶ συστηματικὰ κατὰ περιορισμοὺς  
ἀνίσους· οἶμαι δὲ ὅτι διὰ τὸ παράφορον τῆς Ἰοῦς καὶ τὸ τῆς φρενὸς ἄστατον,  
διαφόροις μέτροις ἔχρησατο καὶ ἀνίσους κώλοις. εἰσὶν οὖν τῆς παρούσης  
στροφῆς πάντα τὰ κῶλα λβ'.<sup>1</sup> τὸ α' τὸ β' καὶ τὸ δ' ἀναπαιστικὰ δίμετρα

<sup>1</sup> 561-587: *cola 1-6 = 561-565*, but in 562 δρεῖοις is added after πετρίνοις though it is neglected in the description above; colon 7 ἀ ἀ ξα ξα, 8 = 567, 9 εἴδω-  
λον "Δργου γηγενοῦς, 10 ἀλευάδα φοβοῦμαι, 11 = 568, 12 = 569, 13 = 570, 14 ἀλλ'  
αὐ με τὰν τάλαιναν ἔξ ἐνέρων περῶν, 15 κυνηγετεῖ πλανὰ τε νῆστιν ἀνὰ τὰν, 16 παραλίαν  
ψάμμον, colon 17 = 574, 18 ἀχέτας ὑπνοδόταν νόμον, 19 ίώ ίώ, ποῖ ποῖ, ποποῖ,  
20 ποῖ ποῖ μ' ἄγουσι τηλέπλανοι πλάνοι, 21 τί ποτέ . . . ταῖς, 22 δ' ἐνέξευξας εὐρῶν  
ἀμαρ — 23 τοῦσαν ἐν πημοσθναις ἔ ἔ, 24 = 580, 25 = 581, 26 πυρὶ φλέξον ἦ χθονὶ  
κάλυψον, 27 ἦ ποντοῖσι δάκεσι δὸς, 28 βοράν. μὴ δέ μοι, 29 φθονήσῃς εὐγμάτων ἄναξ,  
30 ἄδδην . . . πλάνοι, 31 = 586 (with δποι for δπα), 32 = 587.

ἀκατάληκτα. τὸ γ' καὶ ε' μονόμετρα ἡτοι ἀναπαιστικὴ βάσις. τὸ σ' δίμετρον καταληκτικὸν ἡτοι ἐφθημιμερές, ὃ καλεῖται παροιμιακόν· τούτῳ γάρ ἐν ταῖς ἀποθέσεσι τῶν ἀναπαιστικῶν χρῶνται. τὸ ζ' ἱαμβικὸν δίμετρον βραχυκατάληκτον. τὸ η' ἱαμβικὸν τρίμετρον καταληκτικὸν Ἀρχιλόχειον. τὸ θ' ὅμοιον δίμετρον ἀκατάληκτον, τὸ ι' ὅμοιον δίμετρον καταληκτικὸν ἡτοι ἐφθημιμερές. τὸ ια' ὅμοιον τῷ η'. τὸ ιβ' ἰωνικὸν τρίμετρον ἀκατάληκτον, ἐκ παιώνων δύο ἀντὶ ἰωνικῶν, δ' καὶ βτέρου, καὶ διϊάμβου. τὸ ιγ' ὅμοιον τῷ η'. τὸ ιδ' ἱαμβος τρίμετρος ἀκατάληκτος. τὸ ιε' ὅμοιον τῷ η', τοῦ ε' ποδὸς χορείου. τὸ ις' παιωνικὸν ἡμιόλιον καθαρόν, ἐκ παιώνων δου καὶ τροχαίου. τὸ ιζ' τροχαϊκὸν τρίμετρον καταληκτικόν, τοῦ πρώτου ποδὸς χορείου. τὸ ιη' ἰωνικὸν ἀπ' ἐλάττονος δίμετρον ὑπερκατάληκτον, ἐκ διτροχαίου παιώνος γ' ἀντὶ ἰωνικοῦ καὶ συλλαβῆς. τὸ ιθ' καὶ κ' ἱαμβικὰ τρίμετρα βραχυκατάληκτα. τὸ κα' παιωνικὸν τρίμετρον ἀκατάληκτον ἐκ παιώνων τετάρτων. τὸ κβτέρου ἀντισπαστικὸν Γλυκώνειον δίμετρον ἀκατάληκτον, ἐξ ἀντισπάστου καὶ ἐπιτρίτου τρίτου διὰ τὴν ἀδιάφορον. τὸ κγ' ἰωνικὸν ἀπὸ μείζονος δίμετρον ἀκατάληκτον, ἐξ ἐπιτρίτου βτέρου καὶ παιώνος βτέρου ἀντὶ ἰωνικοῦ. τὸ κδ' ἱαμβικὸν τρίμετρον βραχυκατάληκτον, τοῦ δ' ποδὸς ἀναπαιστού. τὸ κε' ἱαμβικὸν ἐφθημιμερές, τοῦ πρώτου ποδὸς χορείου. τὸ κς' ἀντισπαστικὸν τρίμετρον βραχυκατάληκτον, ἐξ ἀντισπάστου παιώνος πρώτου καὶ τροχαίου. τὸ κζ' ἱαμβικὸν δίμετρον ἀκατάληκτον, τοῦ δου ποδὸς χορείου. τὸ κη' ἀντισπαστικὸν πενθημιμερές, ὃ καλεῖται δοχμαϊκόν. τὸ κθ' ὅμοιον δίμετρον ἀκατάληκτον, ἐξ ἐπιτρίτου πρώτου καὶ διϊάμβου. τὸ λ' ἱαμβικὸν ὅμοιον τῷ κζ', τοῦ βτέρου ποδὸς ἀναπαιστού. τὸ λα' ἱαμβος τρίμετρος καθαρός. τὸ λβτέρου τροχαϊκὸν δίμετρον βραχυκατάληκτον, ὃ καλεῖται ἴθυφαλ[λ]ικόν. ἐπὶ τῷ τέλει παράγραφος μόνη

'Η τοῦ Ἰνάχου Ἰώ εἰς βοῦν μεταβληθεῖσα παρὰ Διὸς ἵνα λάθῃ τὴν "Ηραν, καὶ οἰστρηλατουμένη, ἐλθοῦσα καὶ ἔτέρους διαφόρους τόπους, κατήντησε καὶ ἔνθα ἦν Προμηθεὺς δεδεμένος· καὶ ἴδοῦσα αὐτὸν οὕτως ἔχοντα, θαυμάζουσα ταῦτα φησιν

τὶς γῆ[τις] ἐστὶν ἦν βαίνω τί γένος] τὸ ἐνταῦθα οἰκοῦν φῶ[τι] εἴπω λεύσσειν] βλέπειν

562 χαλινοῖς] δεσμοῖς

Τὸ πετρίνοις ἢ ἀντὶ τοῦ στερροῖς, ἢ διὰ τὸ ἐν τῇ τοῦ Καυκάσου πέτρᾳ προσηλούσθαι τοῦτο φησιν

563 χειμαζόμενον] δαμαζόμενον, πάσχοντα

Τίνος ἀμπλακίας: ἔνεκα τίνος κολάσεως, πταίσματος, δλέκη καὶ φθείρη-  
γονον τὶ πταίσας καὶ κολασθεὶς ἐνταῦθα προσήλωσαι. καὶ εἰ μὲν περισπᾶ-

ταὶ τὸ ποινᾶς, οὕτως, εἰ δὲ βαρύνεται, οὕτω· τίνος πταίσματος ὀλέκη καὶ μετὰ φθορᾶς δίδως ποινάς ἀμπλακίας] ἀμαρτίας ποινὰς ὀλέκη]

τιμωρίας μετὰ φθορᾶς δίδως

564 σήμηνον] δήλωσον, εἰπέ

565 ἡ μογερὰ] ἡ ἀθλία πεπλάνημαι] τὸ ἥγουν πλαν[ω]μένη ἡλθον

566 χρίει] κεντεῖ, διεγείρει· ἥγουν οἰστροῦμαι καὶ ἀναβακχένομαι φαν-

ταξομένη τὴν τοῦ "Αργου τοῦ κυνὸς εἰκόνα

567 εἴδωλον] εἰκόνα "Αργου λέγω γηγενοῦς] τοῦ πανόπτου

568 ἡμέτερον τὸ οὐ χρή γράφειν ἐνταῦθα ἀλευ ὡς δᾶ, ὡς ἐν τισι τῶν βιβλίων εὔρηται, ἀλλὰ 'Αλευάδα, οὐ μόνον ὅτι ἐν τοῖς παλαιοῖς τῶν ἀντι-

γράφων εὔρηται, ἀλλ' ὅτι καὶ ἱαμβικόν ἔστιν ὅμοιον τῷ πρὸ αὐτοῦ

'Αλευάδα] τοῦ νίον τοῦ 'Αλεύα

569 Τὸν μυριωπὸν: ἐπειδὴ ὑπὸ Διὸς ἔρασθεῖσα Ἰὼ εἰς βοῦν ὑπ' αὐτοῦ μετεβλήθη ἵνα λάθη τὴν "Ηραν, γνοῦσα αὕτη φύλακα ταύτη ἐπέστησε κύνα "Αργον καλούμενον, ὡς ἐν "Αργει γεγονότα· διὸς Ἐρμῆς ἀνελῶν Διὸς κελεύ-  
σαντος 'Αργειφόντης κέκληται, ἀντ' αὐτοῦ δὲ τὸν ταών τοῖς ἀνθρώποις ἔδειξε τοῖς ὁφθαλμοῖς τῶν πτερῶν ὅμοιον ἐκείνῳ τυγχάνοντα· <"Ηρα δὲ> ἐποίησε τὴν Ἰὼ καὶ ἀποθανόντα αὐτὸν δοκεῖν ὄραν. βούταν δὲ αὐτὸν καλεῖ ὡς ταύτην τηροῦντα καὶ βόσκοντα μεταβληθεῖσαν εἰς βοῦν· τὸν αὐτὸν δὲ καὶ βούκόλον ἔξῆς (v. 677) λέγει· οὕτω γάρ καλοῦσι τοὺς τῶν βοῶν ἐπιμελουμένους

τὸν μυριωπὸν] τὸν μυριόφθαλμον· τὸν διὰ παντὸς τοῦ σώματος ὁφθαλμοὺς ἔχοντα βούταν] βοσκόν

570 ὁ δὲ πορεύεται] εἰς φαντασίαν ἐμοὶ ἔρχεται δόλιον] κακόν· εἰς οἶστρον γάρ με φανεῖς ἐπαίρει

571 κατθανόντα] ἀποθανόντα κείθει] κρύπτει, ἀλλ' ὡς ζῶν μοι φαντάζεται

572 αὖ] πάλιν τὰν τάλαιναν] τὴν ἀθλίαν ἐνέρων] τῶν νεκρῶν περῶν] ἔρχόμενος

573 Supra vers. ἀνιχνεύει καὶ πανταχῇ φοιτώσῃ παρίσταται καὶ πλα-  
νᾶσθαι ποιεῖ νηστιν ἥγουν ἐστερημένην σιτίων ἡ στάσεως. παραλίαν]  
παραθαλασσίαν

574 ὑπὸ] ὑποτοβεῖ, ὑπηχεῖ κηρόπλαστος] ὁ πεπλασμένος καὶ ἀλη-  
λιμμένος κηρῷ δόναξ] ἥγουν ἡ σύριγξ

575 ἀχέτας] ὁ ἡχητικός, ὁ ἐμμελής ὑπνοδόταν] ὑπνον διδόντα  
νόμον] μέλος

"Ὑπνοδότην: διὰ τοῦτο λέγει τοῦτο, ἐπειδὴ νὺξ ἦν ὅτε ἐκεῖσε κατέ<λαβ>εν.  
ἐν δὲ τούτῳ τῷ καιρῷ οἱ ποιμένες αὐλοῦσι παυσάμενοι τῆς νομῆς καὶ πρὸς

μάνδραν είσαγαγόντες τὰ ποίμνια· ἡ δτι πᾶν μέλος ἐπαγωγόν ἔστι πρὸς ὑπνον σαῖνον <καὶ> κατακλῶν τοὺς ἀκούοντας. <ἔστ>ι δὲ καὶ τὸ νόμον πρὸς τὸ ὑποτοβεῖ

576. ίώ ίώ] φεῦ ποῖ ποῖ] φεῦ ποποῖ] φεῦ ποποῖ] φεῦ

577 ἄγουσι] φέρουσι τηλέπλανοι] οἱ μακρὰν πλανῶντες

Εὔρηται οὐ μόνον πλάνη, ἀλλὰ καὶ πλάνος ἡ πλάνη ὥσπερ καὶ εὐθύνη καὶ εὐθύνος· καὶ μαρτυρεῖ Ἰσοκράτης λέγων τοὺς φυγαδικοὺς πλάνους (9.28)

578 ποτέ] ἄρα Κρόνιε παῖ] ἥγουν παῖ τοῦ Κρόνου Ζεῦ ποτέ] ἄρα

579 ἐνέξενξας] ἐνέβαλες ἀμαρτοῦσαν] πταίσασαν πημοναῖς] βλάβαις ἥγουν τοῖς δεσμοῖς ἔ[τε] τοῦτο διαμέσου

580 οἰστρηλάτῳ δὲ δείματι] δι' οἴστρου ἐλαύνοντι καὶ ἀναβακχεύοντι φοβήματι ὁ πάσχω "Αργον φανταζομένη

581 παράκοπον] φρενοβλαβῆ, μανικὴν καὶ παρακεκομμένην τὸν νοῦν τείρεις] δαμάζεις

582 πυρὶ φλέξον] ἥγουν κεραύνωσον χθονὶ κάλυψον] τῇ γῇ· ἥγουν σχίσας τὴν γῆν κάλυψον ποντίοισι] θαλασσίοις δάκεσι] θηρίοις βοράν] τροφήν

583 μὴ δέ] μηδαμῶς φθονήσῃς: Φθονῶ σοὶ τοῦδε καὶ φθονῶ σοὶ τόδε

584 εὐγμάτων] τῶν εὐχῶν ἄναξ] ὁ Ζεῦ

585 ἄδδην] δαψιλῶς καὶ ἀρκούντως πολύπλανοι] ποταποί; | πολλαχῆ γῆς φέροντες

586 γεγυμνάκασιν] ἐδάμασαν ἐκ μεταφορᾶς τῶν γυμναζομένων ξώων ὅποι] ἐν ποίῳ καιρῷ

587 πημονὰς ἀλύξω] τὰς παρεστώσας μοι κακοδαιμονίας ἐκφεύξομαι

588 Ante vers. σύστημα

ἡμέτερον τὸ κλύεις φθέγμα: σύστημα κατὰ περικοπὴν ἀνομοιομερὲς στίχων ε', ὃν ὁ πρῶτος ἀντισπαστικὸς τρίμετρος ἀκατάληκτος, ἐξ ἀντισπάστου διτροχαίου καὶ ἐπιτρίτου τρίτου· οἱ δὲ λοιποὶ ἱαμβικοὶ τρίμετροι ἀκατάληκτοι. ἐπὶ τῷ τέλει παράγραφος

κλύεις] ἀκούεις φθέγμα] τὸ. | τὸν λόγον βούκερω] τῆς βοὸς κέρατα ἔχονσης

589 κλύω] ἀκούω οἰστροδινήτον] τῆς ὑπὸ οἴστρου κινουμένης ὃν αὐτῇ ἐμβάλλει ἡ "Ηρα

590 "Ινα δείξῃ ὅτι θεός ἔστι καὶ οἶδε πάντα, διὰ τοῦτο πατρόθεν αὐτὴν ὠνόμασεν ἐξ ἀρχῆς, καὶ πόθεν τοιαῦτα πάσχει προείρηκεν τῆς Ἰναχελας] τῆς θυγατρὸς τοῦ Ἰνάχου Διὸς] τοῦ θάλπει] ἐκκαίει κεάρ] τὴν ψυχήν

591 ἔρωτι] τῷ αὐτῆς ὑπερμήκεις δρόμους] τὸν μακροὺς· ἥγουν τὴν μακρὰν πλάνην

592 "Ἡρα] τῇ στυγητὸς] μεμισημένη καὶ ξηλοτυπουμένη

'Ιδιωμα Ἀττικόν ἐστι τοῦτο· εἴώθασι γάρ ἐκεῖνοι τὰ εἰς ἡ λήγοντα θηλυκὰ διὰ τοῦ ὅς ἐκφέρειν, ως τὰ ἀρσενικά· οἶον στυγητὸς "Ἡρα καὶ κλυτὸς 'Ιπποδάμεια (B 742)

πρὸς βίαν] βιαίως γυμνάζεται] δαμάζεται ἐκ μεταφορᾶς τῶν ξώων 593 Ante vers. στροφὴ ἐτέρᾳ κώλων ιη'

ἡμέτερον τὸ πόθεν ἐμοῦ σὺ: καὶ ἡ παροῦσα στροφὴ μονοστροφική ἐστιν ως καὶ ἡ προειρημένη· ἐστι δὲ κώλων ιη'.<sup>1</sup> τὸ α' παιωνικὸν τρίμετρον ἀκατάληκτον, ἐκ παιώνων τετάρτων· κατὰ μονοπεδίαν γάρ μετρεῖται τὰ τοιαῦτα μέτρα διὰ τὸ τετρασυλλάβους εἶναι τὸν πόδας, ως ἐν ἄλλοις εἴρηται. τὸ βτέρον ἰωνικὸν δίμετρον ὑπερκατάληκτον, ἐξ ἐπιτρίτου βτέρου παιώνος τρίτου ἀντὶ ἰωνικοῦ καὶ συλλαβῆς. τὸ γ' παιωνικὸν καθαρὸν ἡμιόλιον, ἐκ παιώνος δού καὶ ἴαμβου. τὸ δ' ἰωνικὸν ἡμιόλιον, ἐκ τροχαϊκῆς συζυγίας ἦτοι ἐπιτρίτου βτέρου καὶ ἴαμβου. τὸ ε' ὄμοιον καθαρόν, ἐξ ἰωνικοῦ ἀπ' ἐλάττονος καὶ ἴαμβου. τὸ σ' ὄμοιον τῷ πρώτῳ παιωνικόν. τὸ ζ' ἀντισπαστικὸν δίμετρον ἀκατάληκτον Γλυκώνειον, ἐξ ἀντισπάστου καὶ διϊάμβου διὰ τὴν ἀδιάφορον. τὸ η' ἰωνικὸν δίμετρον ἀκατάληκτον, ἐκ διτροχαίου καὶ παιώνος βτέρον ἀντὶ ἰωνικοῦ ἀπὸ μείζονος. τὸ θ' ἀντισπαστικὸν τρίμετρον καταληκτικόν, ἐξ ἐπιτρίτου τρίτου ἀντισπάστου καὶ κρητικοῦ ἦτοι ἀμφιμάκρου, ὃ καλεῖται Φαλαίκειον. τὸ ι' παιωνικὸν ἡμιόλιον, ἐκ παιώνος πρώτου καὶ τροχαίου. τὸ ια' ὄμοιον τρίμετρον βραχυκατάληκτον, ἐκ παιώνων β', δού καὶ πρώτου, καὶ τροχαίου. τὸ ιβ' ἰωνικὸν ἀπ' ἐλάττονος δίμετρον καταληκτικόν, ἐξ ἐπιτρίτου τρίτου καὶ ἀναπαίστου διὰ τὴν ἀδιάφορον. τὸ ιγ' χοριαμβικὸν δίμετρον ὑπερκατάληκτον, ἐκ χοριάμβου διϊάμβου καὶ συλλαβῆς. τὸ ιδ' τροχαϊκὸν δίμετρον ἀκατάληκτον. τὸ ιε' ἰωνικὸν ἀπ' ἐλάττονος δίμετρον ἀκατάληκτον, ἐκ παιώνος δού ἀντὶ ἰωνικοῦ καὶ διϊάμβου· εἰ δὲ βούλει, τροχαϊκὸν ἐφθημιμερὲς Εύριπίδειον, τοῦ πρώτου ποδὸς χορείου. τὸ ιι' ἀντισπαστικὸν δίμετρον ὑπερκατάληκτον, ἐξ ἀντισπάστου διτροχαίου καὶ συλλαβῆς. τὸ ιις' χοριαμβικὸν τρίμετρον βραχυκατάληκτον, ἐκ διτροχαίου χοριάμβου καὶ τροχαίου. τὸ ιη' περίοδος ἐξ ἰαμβικῆς συζυγίας καὶ τροχαϊκοῦ καταληκτικοῦ. ἐπὶ τῷ τέλει κορωνίς

<sup>1</sup> 593-608: colon 1 = 593, 2 εἰπέ . . . ὧν, 3 τις . . . τάλας, 4 τὰν . . . ω — 5 δ' . . . προσθροέις, 6 θεόστυτόν . . . ἄ, 7 μαραλνεί . . . κέν — 8 τροισι φοιταλέοις ἔ ἔ, 9 σκυρτημάτων δὲ νήστησιν αἰκλαις, 10 λαβρόστυτος ἡλθον, 11 ἐπικότοις . . . δαμεῖσα, 12 δυσδαιμόνων δὲ τινὲς, 13 οἱ ἐ ἐ οῖα ἐγώ μογοῦσιν, 14 ἀλλά . . . τέκμηρον, 15 δ τι . . . παθεῖν, 16 τι μοι χρή τι φάρμακον νόσου, 17 δεῖξον . . . φράξε, 18 τῷ . . . παρθένω.

πόθεν] ἐκ ποίας αἰτίας, πῶς οἶδας ἀπύεις] φωνεῖς, λέγεις  
 594 τῷ μογερῷ] τῇ ἀθλίᾳ  
 595 τάλας] ἀθλιε ταλαιπωρον] τὴν ἀθλίαν ὕδ.] οὕτως  
 596 ἔτυμα] ἀληθῆ προσθροεῖς] προσφέγγη, προσαγορεύεις  
 597 θεόσυτόν τε νόσον] τὴν θεόθεν ἥγουν ὑπὸ τῆς "Ἡρας ὠρμημένην  
 μανίαν ὡνόμασας] εἴπεις ἀ] ἥτις  
 598 μαραίνει] τήκει καὶ καταβάλλει χρίουσα] κεντοῦσα  
 599 φοιταλέοις] δρμητικοῖς, μανικοῖς ἐ ἔ] τοῦτο διαμέσον  
 600 ἡμέτερα τ σκιρτήματα λέγεται τὰ τῶν ἀρνῶν καὶ προβάτων καὶ  
 βοῶν κινήματα καὶ πηδήματα· εἴωθε δὲ ταῦτα σκιρτᾶν ἐν ταῖς ὁδοῖς καὶ  
 οὕτω τὴν πορείαν ἀνύειν· καὶ Ἰὼ τοίνυν εἰκότως τὰ αὐτῆς κινήματα σκιρτή-  
 ματα εἰρηκεν, οὐ μόνον ὡς βοῦς κινουμένη, ἀλλὰ καὶ ὑπὸ τῆς μανίας σκιρτῶσα  
 σκιρτημάτων] κινημάτων νήστησιν] ἐστερημέναις τροφῆς καὶ στά-  
 σεως αἰκίαις] μάστιξι  
 601 δοι λαβρόσυτος] λίαν δρμωμένη  
 602 ἐπικότοις μήδεσι] ὀργίλαις βουλαῖς τῆς "Ἡρας δαμεῖσα] δαμα-  
 σθεῖσα  
 603 δυσδαιμόνων] εἰσὶν. | ἥτοι δυσδαιμονες οὖ] οἴτινες ἐ ἔ]  
 διαμέσον οἶ] οία μογοῦσιν] πάσχοντιν  
 605 τορῶς] ἀληθῶς, σαφῶς τέκμηρον] διασάφησον, σήμηνον  
 ἐπαμμένει] ἀπόκειται  
 606 χρὴ] ἀπόκειται φάρμακον νόσου] θεραπεία καὶ ἀπαλλαγὴ τῆς  
 τῆς μορφῆς ἀλλοιώσεως καὶ μανίας  
 607 οἶσθα] οἶδας  
 608 θρόει] λέγε φράξε] ἐκ παραλλήλου τῷ δυσπλάνῳ] τῇ κακῷ  
 καὶ μανικῷ πλανωμένη  
 609 τ λέξω τορῶς σοι: αἱ ἔξῆς αῦται συστηματικαὶ καὶ ἀμοιβαῖαι  
 περίοδοι στίχων εἰσὶν ιαμβικῶν τριμέτρων ἀκαταλήκτων οἵ, ὃν τελευταῖος  
 "αἴσχιστον εἶναι φῆμι συνθέτους λόγους." ἐπὶ ταῖς ἀποθέσεσι παράγραφος,  
 ἐπὶ δὲ τῷ τέλει κορωνίς τορῶς] σαφῶς  
 610 οὐκ ἐμπλέκων αἰνίγματ'] ἥγουν οὐκ αἰνιγματωδῶς καὶ ἀσαφῶς  
 φράξων ἀπλῷ] σαφεῖ  
 611 Supra vers. ἥγουν ὡσπερ ἐστὶ δίκαιον λέγειν φίλον πρὸς φίλον  
 οἴγειν] ἀνοίγειν  
 612 βροτοῖς] τοῖς ἀνθρώποις Προμηθέα] ἥγουν ἐμέ  
 613 ὡ κοινὸν ὡφέλημα] τ ἥγουν ὡ Προμηθεῦ ὁ κοινῶς πάντας ὡφελήσας  
 ἀνθρώπους θυητοῖσιν] ἀνθρώποις

614 τλῆμον] ἀθλιε διὰ τὰ παρόντα τοῦ] τίνος πράγματος ἢ πται-  
σματος δίκην] τιμωρίαν

Τίνος πταισματος ἢ πράγματος τιμωρίαν πάσχεις τάδε· τουτέστι τί  
ἀμαρτών πάσχεις ταῦτα τὰ δυστυχήματα κόλασιν τοῦ πταισματος· τὸ γὰρ  
οὗτος ἀθλίως προσηλῶσθαι σε, κόλασίς ἐστιν, ὡς ἔοικε, τινὸς ἀμαρτίας· τίς  
οὖν ἐστιν αὕτη

615 ἀρμοῖ] νεωστί θρηνῶν πόνους] † ἥγουν μετὰ θρήνου διηγούμενος  
πρὸς τὸν χορόν

616 οὐκον] οὐδαμῶς πόροις] παράσχοις

617 αἰτῇ] ζητεῖς πάντα γὰρ πύθοιό μοι] † πάντα γὰρ ἂν μάθοις τὰ  
ἐν ἐμοὶ

ἡμέτερα † τινὲς τὴν δύναμιν ἀγνοοῦντες τοῦ μοι, πᾶν γὰρ ἐκπίθοιό μου  
γράφουσιν· ἀλλ' οὐκ οἶμαι καλῶς. εὑρηται γὰρ ἐν τισι τῶν ἄγαν παλαιῶν  
ἀντιγράφων πάντα γὰρ πύθοιό μοι, δικαὶον δικαιοῦνται μοι δοκεῖ καὶ οὕτω  
συντάττειν· πάντα γὰρ ἂν πύθοιο καὶ μάθοις τὰ ἐν ἐμοί. τοιαύτη τίς ἐστιν  
ἡ τοῦ μοι δύναμις

618 σήμηνον] εἰπέ ἐν φάραγγι] ἐν τῷ κρημνώδει τούτῳ τόπῳ  
ὅχμασεν] προσεπαττάλευσεν, ἔδησεν

619 βούλευμα] ἡ βούλὴ τοῦ Διός τὸ Δῖον] ἥγουν τοῦ Διός Ἡφαί-  
στου] οὗτος γὰρ αὐτῷ ὑπηρέτησεν

620 ποινὰς] δίκας, τιμωρίας ποίων ἀμπλακημάτων] ἥγουν τί ἀμαρ-  
τών ὁδε κολάξῃ τίνεις] δίδωσι

621 τοσοῦτον] ὅσον εἴρηκα ἀρκῶ σοι] † δέον εἰπεῖν ἀρκετόν ἐστιν  
ὅσον εἴρηκα δηλῶσαι σοι, τὰ κατ' ἐμέ, δὲ ἀρκῶ εἰπεν

622 πρός] σὺν τούτοις τέρμα] τέλος

623 τίς — χρόνος] † ἥγουν ἐν ποιώ χρόνῳ τοῦ πλανᾶσθαι πεπαύσομαι

624 κρεῖσσον] ἀκούσασα γὰρ τὰ μέγιστα λυπηθήσῃ τάδε] ἥγουν τὸ  
τέλος τῆς πλάνης σου

† ὅτι ἐντεῦθεν εἴληπταί τινι τῶν σοφῶν<sup>1</sup> τοδὶ τὸ ῥητόν· εἰ μὲν ἦν μαθεῖν ἀ-  
δεῖ παθεῖν καὶ μὴ παθεῖν, καλὸν τὸ μαθεῖν· εἰ δὲ παθεῖν δεῖ ἀ δεῖ μαθεῖν, τί  
δεῖ μαθεῖν; παθεῖν γὰρ χρή

625 μή τοι] μηδαμῶς

626 μεγαίρω] φθονῶ σοι τοῦδε] τοῦ εἰπεῖν σοι τοῦτο

627 τί δῆτα μέλλεις] τί λοιπὸν βραδύνεις καὶ ἀναβάλλῃ ἐπεὶ οὐ φθονεῖς,  
ὡς λέγεις μὴ οὐ] συνίζησις γεγωνίσκειν] λέγειν

<sup>1</sup> Epicurus, *De divinatione* (Usener 261.16)

628 φθόνος οὐδέεις] τοῦτο λέγειν ὁκνῶ] ἀναβάλλομαι θράξαι] ταράξαι φρένας] τὸν νοῦν

'Απὸ τοῦ ταράξω γίνεται τὸ θράξω κατὰ συγκοπὴν καὶ τροπὴν τοῦ τ εἰς θ διὰ τὸ κακόφημον

629 προκήδου] φρόντιζε μᾶσσον] μᾶλλον, μεῖζον ἢ δεῖ ως] ὅτι γλυκύ] ἐστὶ τοῦτο μαθεῖν

630 χρῆ] πρέπει

631 μήπω] μηδαμῶς λέγε μοῖραν] μερίδα ἡδονῆς] εὐφροσύνης πόρε] πάρασχε, δός

632 ἴστορήσωμεν] μάθωμεν, ἀκούσωμεν νόσον] τὴν μανίαν ἢ τὴν μεταβολὴν τῆς μορφῆς

633 τὰς πολυφθόρους τύχας] τὰς πολλῆς φθορᾶς καὶ δυστυχίας προένους τύχας] τὰς δυστυχίας

634 ἄθλων] τῶν αὐτῆς πόνων σοῦ] παρὰ σοῦ

635 'Ιοί] ὡς ὑπουργῆσαι] ὑπηρετῆσαι, δοῦναι χάριν] ἦν αἰτοῦσιν

636 "Αλλως τε πάντως: ἥγονν οὐ μόνον ὅτι δεῖ πείθεσθαι τοῖς κελεύοντι λέγειν ἂ μὴ βάρος προσφέρει, ἀλλὰ καὶ κατ' ἄλλον πάντως τρόπον δεῖ δοῦναι ταῦτε χάριν ἀδελφαῖς οὖσαις τοῦ σοῦ πατρός. τοῦτο δὲ λέγει ἐπει αὐταὶ μὲν Νηρητίδες ἡσαν, δὲ πατήρ αὐτῆς "Ιναχος ποταμὸς "Αργος, δν 'Ωκεανοῦ καὶ Τηθύος υἱὸν λέγουσιν εἶναι ἄλλως] κατὰ ἄλλον τρόπον πάντως] ἀληθῶς καστιγνήταις] ἀδελφαῖς πατρὸς] ύμῶν. | τοῦ 'Ωκεανοῦ

637 ἀποκλαῦσαι] συλλυπηθῆναι ἀποδύρασθαι] θρηνῆσαι τύχας] τὰς σάς

638 Ante vers. γνωμικόν

'Ενταῦθ' ὅποι: ἥγονν εἰς ὁ πρᾶγμα τοὺς συναλγήσοντας ἔξει τις, εἰ διατρίψει διηγούμενος τοῦτο, οὐκ εἰς κενὸν αὐτῷ ἢ διατριβὴ ἔσται

ἐνταῦθ'] ἥγονν εἰς τοῦτο τὸ πρᾶγμα οἴσεσθαι] κομίσεσθαι, λήψεσθαι

639 πρὸς τῶν κλυόντων] παρὰ τῶν ἀκούόντων τριβὴν] διατριβήν, ἀργίαν

640 ὅπως] πῶς χρῆ] πρέπει

641 σαφεῖ] ἀληθῆ μύθῳ] λόγῳ προσχρήσετε] χρήσετε

642 πεύσεσθε] μαθήθεσθε καὶ λέγουσ'] οὐ μόνον πάσχουσα δηλονότι ἀλλὰ καὶ λέγουσα

643 θεόσσυτον] τὸν θεόρμητον ἥγονν τὴν ἐκ τῆς 'Ηρας ὀρμηθεῖσάν μοι δυστυχίαν χειμῶνα] τὸν διαφθορὰν] τὴν | τὴν μεταβολὴν

644 ὅθεν] ἀφ' ἣς αἰτίας σχετλιὰ] τῇ ἀθλίᾳ προσέπτατο] προσῆλθε

645 Ante vers. διήγησις ὄψεις] φαντασίαι, ὄνειροι ἔννυχοι] νυκτεριναὶ πολεύμεναι] ἐπερχόμεναι, περιπολούμεναι

646 ἐς παρθενῶνας τοὺς ἔμονς] τῇ ἥγουν εἰς τοὺς θαλάμους ἐν οἷς ὡς παρθένος διῆγον παρηγόρουν] παρέπειθον, ἡπάτων με

647 λείοισι] μαλακοῖς, θελκτικοῖς, κολακευτικοῖς μίθοις] λόγοις ὡς λέγουσαι δηλονότι μέγ'] μεγάλως εῦδαιμον] μακαρία

648 παρθενεύεις] ἥγουν παρθένος μένεις δαρόν] ἐπιπολύ ἔξον] δυνατοῦ ὄντος σοι

649 ἴμέρου] ἵπιθυμίας τῆς σῆς βέλει] ἐν. | κέντρῳ

650 πρὸς] παρὰ τέθαλπται] ἐκκέκαυται, τέτρωται συναίρεσθαι] συνάψειν Κύπριν] ἥγουν συνάφειαν

Συναίρομαί σοι τοῦδε, καὶ συναίρομαί σοι τόδε, ὡς καὶ ἐνταῦθα

'Επειδήπερ τὸν ἔρωτα καὶ βέλη καὶ πῦρ φέρειν φασί, διὰ τοῦτο οὐκ εἰπε τέτρωται πρὸς τὸ βέλει, ἀλλὰ τέθαλπται, παριστῶν ἐντεῦθεν τὸ πῦρ τοῦ θεοῦ

651 'πολακτίσῃς] ἀπορρίψης, ἀτιμάσῃς λέχος] τὴν κοίτην

652 Ζηνός] τοῦ Διός Λέρνης] Λέρνη πηγὴ 'Αργούς βαθὺν] ποιώδη

653 λειμῶνα] ἄλσος βουστάσεις] τὰς τῶν βοῶν μάνδρας πατρός] τοῦ σοῦ

654 τὸ Δῖον] τὸ τοῦ Διός λωφήσῃ] παύσῃ

655 τοιοῦσδε] τοιούτοις εὐφρόνας] νύκτας ὀνείρασιν] φαντάσμασι

656 ξυνειχόμην] ἐκρατούμην ἥγουν συνῆν δύστηνος] ἡ. | ἡ ἀθλίᾳ ἔστε] ἔως οὖ πατρὶ] τῷ ἐμῷ

657 ἔτλην] ἐτόλμησα γεγωνεῦν] εἰπεῖν νυκτίφοιτ'] τὰ ἐν τῇ νυκτὶ φοιτῶντα καὶ ἐπερχόμενά μοι

658 ἐς τε Πυθῶ] εἰς τὸ ἐν Δελφοῖς μαντεῖον τοῦ 'Απόλλωνος Δωδώνης] ἡν γὰρ ἐκεῦ δρῦς μαντευομένη

Πόλις Αἰτωλίας ἡ Δωδώνη, ἐνθα Διὸς ἱερὸν ἦν ἔχον δρῦν λαλοῦσαν καὶ μαντευομένην

659 Θεοπρόπος οὐ μόνον ὁ μάντις ὁ τὰ τῶν θεῶν προπέμπων καὶ προφέρων καὶ λέγων, ἀλλὰ καὶ ὁ πεμπόμενος δέχεσθαι παρὰ τῶν θεῶν χρησμούς. ὅν καὶ θεωρὸν καλοῦσιν θεοπρόπους] θεωρούς ἵαλλεν] ἐπεμπε ὡς] ἵνα

660 δρῶντ'] πράττοντα δαίμοσι] τοῖς θεοῖς φίλα] προσφιλῆ

661 ἥκον] ἥρχοντο ἀναγγέλλοντες] μηνύοντες, λέγοντες αἰολο-  
στόμους] ποικίλους

662 χρησμοὺς] μαντείας ἀσήμους] ἀσαφεῖς, ἀγνώστους

Τὸ ἀσήμους καὶ τὸ δυσκρίτως εἰρημένους ἐρμηνείᾳ ἔστι πρὸς τὸ αἰολο-  
στόμους δυσκρίτως] δυσδιακρίτως

663 ἐναργῆς] φανερά βάξις] ῥῆσις, φήμη ἡλθεν] ἐκ τοῦ μαντείου  
'Ινάχω] τῷ

664 σαφῶς] φανερῶς ἐπισκήπτοντα] παραινοῦσα, προστάττοντα  
μυθουμένη] λέγοντα

665 δόμων] τῶν οἴκων αὐτοῦ πάτρας] τῆς πατρίδος ὠθεῖν] ἐκπέμ-  
πειν

666 ἄφετον] ἀπολελυμένην, ἐλεύθερον ἀλᾶσθαι] πλανᾶσθαι, περι-  
φέρεσθαι

667 πυρωπὸν] πυρώδη, καυστικόν μολεῖν] ἐλθεῖν

668 δς] ὁ κεραυνός ἔξαιστωσει] ἀφανίσει γένος] αὐτοῦ

669 τοιοῦσδε] τοιούτοις πεισθεὶς] καταπεισθεὶς Λοξίου] τοῦ  
'Απόλλωνος

670 ἔξηλασεν] ἔξέβαλεν δωμάτων] τῶν οἴκων

671 ἄκων] † ἥγουν οὐχ ἐκών με ἔξέβαλεν ἀλλ' ὑπὸ τῆς τοῦ Διὸς ἀνάγ-  
κης νιν] αὐτόν

672 χαλινὸς] ἡ ἔξουσία πρὸς βίαν] ἥγουν βιαίως πράσσειν]  
ποιεῖν

673 μορφὴ] ἡ φρένες] αἱ. | ἐμοῦ διάστροφοι] διεστραμμέναι,  
παρηλλαγμέναι

674 κεράστις] κερασφόρος ὄρατ'] βλέπετε ὀξυστόμῳ] δεξιτάτῳ

675 'Επειδὴ βοῦς ἡ 'Ιὼ γέγονεν, εἰκότως τὸ μύωπι καὶ χρισθεῖσα, ὅπερ  
ἔστι κεντηθεῖσα, Αἰσχύλος τέθεικε· κέντροις γὰρ οἱ βόες πρὸς τὸ δδοιπορεῖν  
καὶ ἐργάζεσθαι νύττονται

μύωπι] κέντρῳ τῷ τῆς μανίας χρισθεῖσ'] κεντηθεῖσα, τρωθεῖσα  
ἐμμανεῖ] μανικῷ σκιρτήματι] κινήματι

676 ὥστον] ὥρμων εὔποτον] ἡδύ, πότιμον Κερχνείας] Κερχνεία  
πηγὴ "Αργούς

677 ἄκρην] † διὰ τὸ ἐν ὑψηλῷ τινι τόπῳ κεῖσθαι τὴν Λέρνην, ἄκρην  
εἶπεν

678 ἄκρατος] † μὴ κεκραμένος ἀλλὰ λίαν ὄργιλος "Αργος] οὕτως ὁ  
κύων ὀνομάζετο ωμάρτει] ἡκολούθει μοι πυκνοῖς] πολλοῖς, συνεχέσιν

679 ὅσσοις] ὁφθαλμοῖς, οὓς διὰ παντὸς εἶχε τοῦ σώματος καταστίβους] τὰς δόδούς

680 ἀπροσδόκητος μόρος] ἀνέλπιστος μόρος, δν αὐτῷ Ἐρμῆς ἐπήγαγε λιθω βαλὼν κελευσθεὶς ὑπὸ Διός

681 οἰστροπλῆξ] ὑπὸ οἰστρου πληγεῖσα

682 θείᾳ] τῇ τῆς "Ἡρας γῆν] εἰς πρὸ γῆς] τὸ πρὸ ἄλλης γῆς η ἀπὸ γῆς εἰς γῆν

ἡμέτερον τὸ οὐ χρὴ γράφειν ἐνταῦθα γῆς πρὸς γῆν ἐλαύνομαι, ὡς ἐν πολλοῖς τῶν βιβλίων εὑρηται, ἀλλὰ γῆν πρὸ γῆς. οὐ μόνον γὰρ ἔν τινι τῶν παλαιῶν ἀντιγράφων οὕτως εὑρηται, ἀλλὰ καὶ πρὸς τὸ μέτρον οὕτω μᾶλλον ἔχει ὄρθως. οὕτω δὲ λέγε· ἐλαύνομαι εἰς γῆν πρὸ γῆς· ἥγουν πρὸ τοῦ ἐλθεῖν εἰς τήνδε τὴν γῆν εἰς ἄλλην ὑπὸ τοῦ οἰστρου ἐλαύνομαι. ἐμοὶ δὲ καὶ ἀντὶ τοῦ ἀπό η πρὸ δοκεῖ κεῖσθαι, οἶνον ἀπὸ γῆς εἰς γῆν· καὶ οἶμαι ὡς εὑρεθείη ἀν καὶ ἄλλοθι που τὸ τοιοῦτον. εἰ δέ τις τὸ "τὰς δεσποσύνους σκηνὰς προλιποῦσαι" παρ' Εὐριπίδη (Hec. 99) ἀντὶ τοῦ ἀπολιποῦσαι νοήσει, εὐρήσειν ὡς ἔστιν ὅτε καὶ η πρὸ ἀντὶ τῆς ἀπό τίθεται. καὶ τὸ "προλείπωλύται μον μέλη" παρ' αὐτῷ (Hec. 438) τῆς αὐτῆς ἔχεται διανοίας. προλείπω γάρ φησιν ἀντὶ τοῦ ἀπολιμπάνω ἐμαυτὴν ἐξ ἀθυμίας· καὶ παραλύεται μον τὰ μέλη ἐλαύνομαι] διώκομαι

683 κλύεις] τὸ ἥγουν ἥκουσας πραχθέντ'] ἀ ἐπράχθη ἐν ἐμοὶ ὑπὸ Διὸς καὶ "Ἡρας ἔτι] εἰς τὸ ἔξῆς

684 σήμαινε] λέγε, δήλου ἐμοὶ οἰκτίσας] κατελεήσας

685 ἔννθαλπε] ἀπάτα, κολάκενε μύθοις] λόγοις Post vers. γνωμικόν

686 αἰσχιστον] αἰσχρόν, μισητόν συνθέτους] ψευδεῖς καὶ μὴ ὄντας ἀλλὰ πεπλασμένους

687 Ante vers. στροφὴ κώλων ἵ

ἡμέτερον τὸ ἔα ἔα: τὰ τοιαῦτα εἴδη τῶν χορῶν καλεῖται, ὡς εἱρη<ται>, μονοστροφικά. ἔστι δὴ τῆς παρούσης στροφῆς τὰ κώλα ἵ.<sup>1</sup> τὸ α' ἴωνικὸν ἀπ' ἐλάττονος δίμετρον ἀκατάληκτον, ἐκ διιάμβου καὶ παίωνος δου ἀντὶ ἴωνικου· εἰ δὲ βούλει, ἴαμβικὸν ἐφθημιμερές, τοῦ τρίτου ποδὸς χορείου. τὸ βτερον τροχαϊκὸν ίθυφαλ[λ]ικόν. τὸ γ' περίοδος καταληκτική, ἐξ ἴαμβικῆς συζυγίας καὶ τροχαϊκῆς καταληκτικῆς. τὸ δ' χοριαμβικὸν καθαρὸν ἡμιόλιον. τὸ ε' ἴαμβικὸν καθαρὸν ἐφθημιμερές. τὸ σ' ὅμοιον δίμετρον βραχυκατάληκτον. τὸ ζ' χοριαμβικὸν δίμετρον ἀκατάληκτον, ἐκ χοριάμβου καὶ ἐπιτρίτου

<sup>1</sup> 687-695: colon 1 = 687, 2 οὖποτ' οὖποτ' ηῦχουν, 3 ξένους μολεῖσθαι λόγους, 4 εἰς ἀκοὰν ἔμάν, 5 οὐδ' ὅδε δυσθέατα, 6 δύσσοιστα πήματα, 7 λύματα δείματ' ἀμφήκει, 8 κέντρῳ ψύχειν ψυχάν ἔμάν, 9 = 694, 10 = 695.

πρώτου. τὸ η' ἰαμβικὸν δίμετρον ἀκατάληκτον καθαρόν. τὸ θ' περίοδος τέλεια, ἐξ ἰαμβικῆς καὶ τροχαιϊκῆς συζυγίας. τὸ ι' τροχαιϊκὸν τρίμετρον βραχυκατάληκτον. ἐπὶ τῷ τέλει κορωνίς

ἀπεχεῖ] ἀφίστασο καὶ μὴ λέγε ἡμῖν τοιαῦτα φρικώδη

688 ηὔχουν] ἑθάρρουν ξένους] παραδόξους, ἀτόπους

689 μολεῖσθαι] μολεῖν, ἐλθεῖν

690 ὡδεῖ] οὕτως δυσθέατα] κακὰ εἰς τὸ θεαθῆναι δύσοιστα] δυσυπομόνητα, δύσκολα εἰς τὸ παραδέξασθαι

"Οτι τὸ μὲν δυσθέατα εἴρηκε διὰ τὴν τῆς μορφῆς ἀλλοίωσιν· τὸ δὲ δύσοιστα, διὰ τὰ παρὰ τῆς "Ηρας αὐτῇ γεγονότα

691 πήματα] ἥγουν τιμωρίας, βλάβας λύματα] ἥγουν λύμας, βλάβας δείματ'] φοβήματα

692 ἀμφήκει] διστόμῳ ψύχειν] ψυχραίνειν, νεκροῦν, πλήττειν

694 ἵω] ὁ ἵω] ὁ

695 πέφρικ'] φοβοῦμαι καὶ καταπλήττομαι πρᾶξιν] τὴν δυστυχίαν, τὸ πάθος

ἡμέτερα τὸ πρᾶξις οὐ μόνον ἡ ἐνέργεια ἀλλὰ καὶ τὸ πάθος, ὡς ἐνταῦθα· φησὶ γάρ πρᾶξιν Ἰοῦς, ἥγουν τὸ πάθος τὸ γεγονός αὐτῆς. πράττω γάρ οὐ μόνον τὸ ἐνεργῶ ἀλλὰ καὶ τὸ ἀπαιτῶ καὶ ἔτι τὸ πάσχω. ὅθεν καὶ κακῶς πράττειν τὸν δεῖνά φαμεν ἀντὶ τοῦ πάσχειν· καὶ δυσπραγεῖ τις ἀντὶ τοῦ κακῶς πράττει ἥγουν πάσχει

696 τὸ πρό γε στενάζεις: αἱ ἔξῆς αὗται περίοδοι στίχων εἰσὶν ἰαμβικῶν τριμέτρων ἀκαταλήκτων ὦν', ὧν τελευταῖος "εἴπειν, σὺ τ' οὐδὲν ἐκμαθοῦσα κερδανεῖς" (876). μετὰ δὲ τὸν μὲν (741), κῶλον ἰωνικὸν ἡμιόλιον. ἐπὶ ταῖς ἀποθέσεσι παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνίς

πρό] ἥγουν πρὸ τοῦ τὰ πάντα ἀκοῦσαι πλέα] πεπληρωμένη

697 ἐπίσχεις] καρτέρησον προσμάθοις] σὺν τοῖς προλαβοῦσι

698 ἐκδίδασκε] ἥγουν τελείως δίδασκε

699 ἄλγος] δι μέλλουσι παθεῖν προνεπίστασθαι] προγινώσκειν τορῶς] ἀληθῶς, ἀκριβῶς

700 τὴν πρίν] τὴν προτέραν χρείαν] ἦν ἐχρήζετε ἡνύσασθ'] ἐπληρώσατε ἥγουν ἡκούσατε ἐμοῦ πάρα] ἐκίνησα γάρ αὐτὴν διηγήσασθαι>

701 κούφως] <έλαφρῶς>, εύκόλως

702 τὸν ἀμφ' ἐαυτῆς] τὸν περὶ αὐτῆς ἀθλον] τὸν μόχθον, δν ὡς ἀθλητής τις ὑφίσταται.

703 χρή] ἀπόκειται

- 704 τλῆναι] ὑπομέναι πρὸς] παρὰ τῆς νεανίδα] ἥτοι τὴν Ἰώ  
 705 σύ τ'] <ἀπό>στροφὴ τὸ σχῆμα Ἰνάχειον σπέρμα] τὸ ἥτοι τοῦ  
 Ἰνάχου θύγατερ
- 706 θυμῷ] τὸ ἐν τῇ σῇ ψυχῇ τέρματ'] τὰ τέλη τῆς ὁδοιπορίας καὶ  
 τῆς πλάνης
- 707 ἐνθένδ'] τὸ ἀπὸ τοῦ Καυκάσου ἀντολᾶς] τὸ ἀνατολάς
- 708 στεῖχ'] πορεύοντος γνίας] ἥγουν τὰ ὄρη ἢ οὐ δυνατόν  
 ἐστιν ἀροῦσθαι διὰ τὸ πετρῶδες
- 709 ἀφίξη] ἔλθης νομάδας] τὰ γὰρ παρατυχόντα ἐσθίουσι δίκην τῶν  
 νεμομένων κτηνῶν
- τὸ νομάδας φησὶ τοὺς Σκύθας ὅτι τοιοῦτον ἡώσι καὶ οὗτοι βίον οἶνοι  
 νομεῖς τῶν ἡών, νῦν μὲν ἐνθάδε, νῦν δὲ ἐκεῖσε μεταναστεύοντες. ἐπ' ἀμαξῶν  
 γὰρ ἔχοντες πλεκτὰς στέγας ἐν θέρει μὲν πρὸς τὸ βόρειον ἐν δὲ χειμῶνι πρὸς  
 τὸ νότιον μεταβαίνοντι μέρος
- 710 πεδάρσιοι] μετέωροι τῆς γῆς ναίουσ'] οἰκοῦσιν εὐκύκλοις]  
 εὐτρόχοις ὅχοις] ἄρμασιν
- 711 ἐκηβόλοις] μακρὰν βάλλουσι ἐξηρτημένοι] ἐκκρεμεῖς ὅντες ἥγουν  
 ὠπλισμένοι
- Ἐξηρτημένοι· ἥγουν τόξα μεταχειριζόμενοι καὶ οἶνον ἐν ἐκείνοις κρεμώ-  
 μενοι καὶ τοὺς πολέμους διὰ τούτων ποιοῦντες
- 712 οἷς] <τοῖς Σκύθαις μὴ] θέλε πελάζειν] τὸ πλησιάζειν  
 ἀλιστόνοις] ὑπὸ τῆς θαλάττης τυπτομέναις
- Ἀλιστόνοις ταῖς ὑπὸ τῆς ἀλὸς ἥτοι τῆς θαλάσσης τυπτομέναις καὶ ἡχού-  
 σαις καὶ οἶνον τινα στεναγμὸν ἀποτελούσαις ὡς παραθαλασσίαις
- 713 χρίμπτουσα] πλησιάζουσα ῥαχίαισιν] κρημνώδεσι καὶ ὄρινοις  
 τόποις ἐκπερᾶν] διέρχεσθαι θέλε χθόνα] τὴν γῆν
- 714 λαιᾶς δὲ χειρὸς] ἥγουν ἐπὶ τοῖς ἀριστεροῖς μέρεσι σιδηροτέκτο-  
 νες] οἱ τὸν σίδηρον κατασκευάζοντες
- 715 φυλάξασθαι] ἥγουν ἐκφυγεῖν
- 716 ἀνήμεροι] ἄγριοι πρόσπλαστοι] πλησιαζόμενοι ἀλλ' ἀπλη-  
 σίαστοι
- 717 ἥξεις] ἔλθης ὑβριστὴν ποταμὸν] εἰς. | τὸν ἀτιμάζοντα τὰ  
 πλησιάζοντα αὐτῷ, ἥγουν τὸν "Αραξῖν
- Τβριστὴν ὀνομάζει τὸν "Αραξῖν διὰ τὸ ἔξαγεσθαι τῶν ὄρων καὶ κατα-  
 κλύζειν ἀτάκτῳ φορᾷ καὶ διαφθείρειν τὰ προστυχόντα, καὶ ἀραγμούς τινας  
 καὶ πλήξεις ἐν ταῖς ὅχθαις ἐργάζεσθαι. ὅθεν καὶ τὴν ἐπωνυμίαν ἀληθῶς

ἔσχεν Ἀραξις κληθεὶς· ὅπερ ἀπὸ τοῦ ἀράσσω τὸ πλήγτω γίνεται. τῷ γὰρ ὄνόματι τούτῳ καὶ ἡ πρᾶξις ἐστὶ συνάδουσα

οὐ ψευδώνυμον] τὸν οὐ ψευδῶς οὔτω κληθέντα

718 οὐ γὰρ εὑβατος] ἀλλὰ δύσβατος περᾶν] ὥστε. | αὐτὸν

719 αὐτὸν Καύκασον] ἥγουν πρὸς ἔτερον μέρος τοῦ Καυκάσου μόλης] ἔλθης

720 ποταμὸς] οὗτος δηλονότι ὁ Ἀραξις ἐκφυσῆς] ἐξάγει, ἐκρέει μένος] τὴν δρμὴν τοῦ ῥεύματος

721 κροτάφων] τῶν κορυφῶν τοῦ Καυκάσου ἀστρογείτονας] τὰς ὑψηλὰς τὰς μέχρι τῶν ἄστρων διηκούσας

722 κορυφὰς] τοῦ Καυκάσου ὑπερβάλλουσαν] ὑπερβάσαν, διελθοῦσαν μεσημβρινὴν] τὸ ἥγουν πρὸς νότιον ὁδεύειν· οὔτω γὰρ τὰ πρὸς νότιον διομάζουσι μέρη

723 βῆναι] πορευθῆναι κέλευθον] † ὁδὸν

724 ἦξεις] ἔλθης στυγάνορ'] τὸν τοὺς ἄνδρας στυγοῦντα αἰ] αἱ Ἀμαζόνες Θεμίσκυραν] πόλιν Σκυθίας ποτὲ] μετὰ χρόνους πολλούς

725 κατοικιοῦσιν] μέλλουσι κατοικήσειν ἀμφὶ] περὶ τὸν ἵνα] ὅπου

726 τραχεῖα] σκληρά πόντου] τοῦ Εὐξείνου

‘Η Σαλμυδησσία ἐστὶ ῥαχία ἀκρωτηριώδης ἐοικυῖα ὅνος γνάθῳ. καλεῖται δὲ οὕτως ἀπό τινος Σαλμυδησσοῦ ποταμοῦ ἐνταῦθα εἰσρέοντος εἰς τὴν θάλασσαν γνάθος] στόμα ἡ ἀκρωτήριον

727 ἐχθρόξενος ναύταισι] ἐνταῦθα γὰρ πλεῖστα ναυάγια γίνεται νεῶν μητριὰ νεῶν] τροπικόν· τὸ γὰρ μητριὰ ἐπὶ μόνων γυναικῶν λέγεται

728 αὐταῖ] αἱ Ἀμαζόνες μάλ'] λίαν ἀσμένως] φιλήσουσι γὰρ ὡς γυναῖκα

729 Τὸ ίσθμὸν ἐνταῦθα ἀντὶ τοῦ πορθμὸν νόει. ίσθμὸς γὰρ ἡ μέσον δύο θαλασσῶν γῆ, πορθμὸς δὲ ἡ μέσον δύο γαιῶν θάλασσα, οἷος ἦν ὁ Κιμμερικὸς Βόσπορος

ἡμέτερον † ίσθμὸν ἐμοὶ δοκεῖ λέγειν, οὐ τὸν στενὸν τῆς Μαιώτιδος λίμνης αὐλόν, τὸν κατερχόμενον μέχρι Εὐξείνου πόντου, δὸν Κιμμερικὸν διομάζουσι Βόσπορον· πορθμὸς γὰρ τοῦτο καλεῖται, καὶ ὅσοι τῷδ' εἰσὶ παραπλήσιοι, ὅποιος ἐστὶ καὶ ὁ Σικελικὸς πορθμός· ἀλλὰ τὴν μέσον Εὐξείνου πόντου καὶ τῆς Μαιώτιδος γῆν, ὡς μέσον δύο θαλασσῶν οὖσαν. τοῦτο δὲ καλεῖται ίσθμός, ὅποιος ἐστι καὶ ὁ τῆς Πελοπο<sub><ν></sub>νήσου ίσθμός. ὃ τι δέ ἐστι, δηλοῦ διὰ τῶν ἔξης. λιποῦσαν γάρ φησι τὸν ίσθμὸν τὸν Κιμ<sub><μ></sub>ερικόν, χρή σε περᾶν τὸν αὐλῶνα τὸν Μαι<sub><ώτιδος></sub> στενόν, ὃ<sub><σ></sub>περ ἀπὸ σοῦ διομασθήσεται Βόσπορος

- ἰσθμόν] † τὴν μέσον Εὐξείνου πόντου καὶ τῆς Μαιώτιδος λίμνης λέγει γῆν στενοπόροις] ἥγουν στεναῖς λίμνης] τῆς Μαιώτιδος
- 730 Κιμμερικὸν] ἐνταῦθα γὰρ οἰκοῦσιν οἱ Κιμμέριοι θρασυσπλάγχνως] θαρσαλέως
- 731 αὐλῶν'] τὸν στενὸν αὐλὸν τῆς Μαιώτιδος
- 732 θνητοῖς] τοῖς ἀνθρώποις εἰσαεὶ] διηνεκῶς μέγας] † ἥγουν πολὺς
- 733 πορείας] τῆς ὁδοῦ Βόσπορος] † ἥτοι βοὸς πόρος ἐπώνυμος] σοῦ, τῆς βοὸς
- 734 κεκλήσεται] ὀνομασθήσεται οὗτος ὁ ἴσθμος Εὐρώπης πέδον] † ἥγουν τὰ μέρη τῆς Εὐρώπης
- 735 ἥπειρον] τὴν γῆν Ἀσιάδ'] τὴν τῆς ἀνατολῆς ύμῖν] πρὸς τὸν χορὸν ὁ λόγος
- 736 ὁ] ὁ Ζεὺς τύραννος] ὁ βασιλεὺς ὁμῶς] ὁμοίως
- 737 βίαιος] ἀπηνής θνητῇ] οὔσῃ θεός] ὡν
- 738 μιγῆναι] γαμικῶς ἐνωθῆναι ἐπέρριψε] ἐπέφερε
- 739 ἔκυρσας] ἐπέτυχες κόρη] Ἰοῦ
- 740 μνηστῆρος] ἥγουν νυμφίου
- 741 ἐπῶν] λόγων προοιμίοις] ἐν
- Μηδ' ἐπῶν προοιμίοις τοσοῦτοι γάρ εἰσιν οὓς μέλλεις ἀκοῦσαι λόγους, ὡς οὐδὲ προοίμια ἐκείνων εἶναι οὓς ἀκήκοας
- 743 αὖ] δὴ ἦ πάλιν κέκραγας] βοᾶς ἀναμυχθίζῃ] ποιὰ φωνή· ἥγουν ἀναμυκῆ που] ἵσως
- 744 δράσεις] πράξεις πυνθάνη] μανθάνης
- 745 ἥ] ὄντως, ἅρα τῇδε] ταύτῃ πημάτων] ὧν πάσχει κακῶν ἐρεῖς] λέξεις
- 746 δυσχείμερόν γε] † οὐκ ἐρῶ αὐτῇ τί λοιπὸν ἥγουν ἐν τι πάθος· ἀλλὰ πέλαγος] ἥγουν πλῆθος ἀτηρᾶς δύνης] σκληρᾶς καὶ ἀφορήτου δυστυχίας
- 747 ἔμοι] ὑπάρχει ἐν τάχει] † ἐπιρρηματικῶς ἀντὶ τοῦ ταχέως
- 748 στύφλου] σκληρᾶς, τραχείας
- 749 ὅπως] ἵνα πέδω] ἐν τῇ πεδινῇ γῇ σκήψασα] δίκην σκηπτοῦ πεσοῦσα τῶν πάντων πόνων] ὧν ἔχω καὶ μέλλω παθεῖν
- 750 ἀπηλλάγην] † ἡλευθερώθην εἰσάπαξ] † ἥγουν μίαν θανεῖν] τινὰ ἦ ἐμέ
- 751 ἀπάσας] † ἂς μέλλει τις ζῆν πάσχειν κακῶς] † ἥγουν πόνους καὶ θλίψεις ὑφίστασθαι

752 ἦ] ὄντως δυσπετῶς] δυσκόλως τοὺς ἐμοὺς ἄθλους] ἥγουν τὰς ἐμὰς δυστυχίας ἄσ, ὡσπερ τινὰ ἀγῶνα, ὑφίσταμαι ἄθλους] πόνους

753 ὅτῳ] ὥτινι, ἐμοὶ πεπρωμένον] μεμοιρασμένον· θεὸς γάρ εἰμι

754 Λύτη γάρ: ἥγουν τὸ ἀποθανεῖν. ἀπέδωκε δὲ τὴν σύνταξιν πρὸς τὸ ἀπαλλαγῆ. καὶ ἔστι τοιοῦτον ὡσπερ τὸ “ξύλινον μόρον εὐρόντες, ἦν παγίδα καλέουσιν” (Batrachom. 115–117)

αὕτῃ] ἥγουν τὸ ἀποθανεῖν πημάτων] τῶν μόχθων, τῶν πόνων ἀπαλλαγῇ] ἐλευθερία

755 τέρμα] τέλος προκείμενον] ἥγουν φανερόν

756 μόχθων] πόνων ἐκπέσῃ τυραννίδος] βιαίως ἐκβληθήσεται τῆς βασιλείας

757 ἦ] ὄντως ποτ'] τοῦτο τὸ ποτὲ πρὸς τὸ ἐκπεσεῖν σύναπτε Δία] τὸν

758 ἥδοι'] εὐφρανθείης οἶμαι] ὑπολαμβάνω συμφοράν] τοῦ Διός

759 οὐκ ἀν] ἥδοιμην ἐγώ

760 ὡς τοίνυν ὄντων] † ὡς βεβαίως ὄντων καὶ οὐκ ἀμφιβόλως τῶνδε] ὁν δὲ Ζεὺς πείσεται, λέγω τοῦ τῆς ἀρχῆς ἐκπεσεῖν

ἡμέτερον † τῶνδε σοι μαθεῖν πάρα γράφε· οὕτω γάρ ἔχει πρὸς τὸ μέτρον ὄρθως. δέον δὲ εἰπεῖν ὡς γενησομένων τῶνδε, ὄντων εἰπεν, ὡς βεβαίων καὶ ἀμετατρέπτων ὄντων καὶ οὐκ ἀμφιβόλων. ὃν γάρ κυρίως λέγουσι τὸ ἀεὶ ὥσταύτως ἔχον καὶ <μὴ μεταβαλλόμενον>

761 πρὸς τοῦ] παρὰ τίνος τύραννα σκῆπτρα] τὰ βασιλικὰ ἥγουν τὴν βασιλείαν συληθήσεται] μετὰ δόλου ἀφαιρεθήσεται

Παρὰ τίνος, φησίν, ἀφαιρεθήσεται τὰ σκῆπτρα τύραννα, τουτέστι τυραννικῶς· οὕτω γάρ ἔμελλεν εἰπεῖν. νῦν δὲ πρὸς τὸ σκῆπτρα τὴν σύνταξιν ἀπέδωκεν. ἦ τὰ τύραννα σκῆπτρα ἀντὶ τοῦ τὰ βασιλικά

762 Τινὲς λέγουσι τὸ πρός, οὐ πρὸς τὸ αὐτοῦ, ἀλλὰ πρὸς τὸ βουλευμάτων, οὕτως, αὐτὸς πρὸς τῶν βουλευμάτων αὐτοῦ τῶν κενοφρόνων· σὺ δὲ πρὸς τὸ αὐτοῦ σύναπτε, ἵν' ἦ τὸ κενοφρόνων βουλευμάτων ἐρμηνεία τοῦ πρὸς αὐτοῦ

πρὸς αὐτὸς αὐτοῦ] αὐτὸς παρ' ἑαυτοῦ βουλευμάτων] ἔνεκα

763 ποίω] ἐν σήμηνον] δήλωσον βλάβη] ἐμοὶ τε καὶ σοὶ

764 γαμεῖ] γαμήσει ἥγουν μεταχειρίζεται γαμῆσαι ώ] ἐν ώ ἀσχαλῇ] λυπηθήσεται

765 θέορτον ἦ βρότειον] ἐκ θεοῦ ὄρμωμενον ἦτοι θεῖᾶς (θεῖον?) ἦ βροτοῦ γυναικός ρήτον] ἄξιον λεχθῆναι φράσον] εἰπέ

766 τι] ἐρωτᾷς ὄντιν'] ποιον ρήτον] ἄξιον λεχθῆναι αὐδᾶσθαι] λέγεσθαι

767 ἡ] ἄρα πρὸς] παρὰ δάμαρτος] τῆς γυναικὸς αὐτοῦ ἔξανι-  
σταται] ἐκβληθήσεται θρόνων] ἥγουν τῆς βασιλείας

Εἰκότως εἶπε τὸ ἔξανισταται· ἐπειδὴ γὰρ θρόνων εἴρηκεν, ἐν δὲ τοῖς θρό-  
νοις καθήμεθα, διὰ τοῦτο ἔξανισταται εἶπεν ἀντὶ τοῦ τῆς βασιλείας ἐκβλη-  
θήσεται

768 ἡ τέξεται γε] ναὶ πρὸς ἑκείνης τῆς δάμαρτος ἦτις γεννήσει φέρτε-  
ρον] κρείττονα πατρός] τοῦ. | αὐτοῦ

769 ἀποστροφῇ] ἀποφυγή τύχης] τῆς δυστυχίας

770 οὐ δῆτα] οὐδαμῶς πλὴν] εἰ μή

ἡμέτερον τὸ μὴ γράφε ἐνταῦθα πρὶν ἀν, οὐ γὰρ ἀρμόζει τῷ μέτρῳ, ἀλλὰ  
πλὴν ἀν ἥγουν εἰ μὴ ἐγώ ἐκ δεσμῶν λυθῶ· οὕτω γὰρ καὶ ἐν τινι τῶν παλαιῶν  
ἀντιγράφων εὑρηται, καὶ πρὸς τὸ μέτρον ἔχει ὄρθως

771 ἄκοντος] μὴ βουλομένου Διός] τοῦ

772 τιν'] τὸν λύσοντα ἐκγόνων] ἀπογόνων χρεῶν] ἥγουν ἀπο-  
κείμενόν ἔστιν εἶναι αὐτὸν τινὰ τῶν σῶν ἐκγόνων

773 ἡ] ὅντως ἀπαλλάξει] ἐλευθερώσει κακῶν] τῶν

774 γένναν] κατὰ τὴν γενεάν πρὸς] σὺν

'Απ' Ἰοῦς Ἐπαφος· οὖν Λιβύη· ἥς Βῆλος· οὖν Δαναός· οὖν Ὑπερμήστρα,  
ἡ μὴ κτείνασα τὸν ὁδόζυγον Λιγγέα· ἥς Ἀβας· οὖν Προῖτος· οὖν Ἀκρίσιος·  
οὖν Δανάη· ἥς Περσεύς· οὖν Ἡλεκτρυών· οὖν Ἀλκμήνη· ἥς Ἡρακλῆς· δεῖται  
πάντες ἀνευ Ἰοῦς εἰσὶ δεκατρεῖς

775 εὐξήμβητος sic] εὐγνωστος, εὐκατάληπτος, εὔνόητος χρησμῳ-  
δίᾳ] ἡ μαντεία

776 καὶ μηδὲ] ἥγουν ἐπεὶ ἀ λέγω οὐ γινώσκεις πόνους] τὸν μόχθους  
οὐσ πληθ<υνεῖς?>

777 προτείνων] τὸ ἥγουν προυποσχόμενος εἶπεν ἀ παθεῖν μέλλω ἀπο-  
στέρει] τούτου

778 θατέρω] τῷ ἐτέρῳ ἥγουν τῷ ἐνί δωρήσομαι] δεξιώσομαι

ἡμέτερα τὸ μὲν δωροῦμαι τὸ δεξιοῦμαι, ἀπὸ αἰτιατικῆς εἰς δοτικὴν ἔχει  
τὴν ἀπόδοσιν τῆς συντάξεως, ὡς κάνταῦθα καὶ παρ' Εύριπίδῃ· "Ἐλένη σ'  
ἀδελφὴ ταῖσδε δωρεῖται χοαῖς" (Ores. 117). τὸ δωροῦμαι δὲ τὸ ἀποχα-  
ρίζομαι, ἀπὸ δοτικῆς εἰς αἰτιατικήν. φησὶ γὰρ οὖτος "μέγ' ὀφέλημα τοῦτ'  
ἐδωρήσω βροτοῦς" (253). γράφεται δὲ καὶ ἀμφότερα παθητικῶς

779 ποίοιν] λόγοιν αἱρεσιν] ἐκλογήν, πρόκρισιν

780 ἐλοῦ] πρόκρινε

781 φράσω] λέξω σαφηνῶς] σαφῶς, φανερῶς

782 τὸ δρα τὴν οἰκονομίαν ἐνταῦθα τοῦ ποιητοῦ· ἵνα γάρ καὶ ἀμφοτέρους εἴποι τοὺς λόγους, προβάλλει τὸν χορὸν αἰτήσασθαι τοῦδε χάριν εἰπεῖν τὸν ἔτερον· καὶ φησί, τὴν μὲν λοιπὴν αὐτῆς πλάνην εἰπέ, τῇδε χαριζόμενος, τὸν δέ γε λύσοντά σε χάριν ἐμήν. ἵνα δὲ τοῦτον πρόθυμον εἰς τοῦτο ποιήσῃ, τοῦτο γάρ, φησί, ποθῷ τούτων] τῶν χαρίτων τὴν μὲν] ἥγουν τὴν λοιπὴν αὐτῆς πλάνην τῇδε] τῇ Ἰοὶ τῇδε] ἥγουν τὸν λύσοντά σε

783 θέσθαι] ποιῆσαι ἀτιμάσης] ἀπορρίψῃς καὶ οὐκ ἐθελήσῃς εἰπεῖν λόγους] τοὺς αὐτῆς ἢ τοὺς ἐμούς

784 τῇδε] τῇ Ἰοὶ γέγωνε] εἰπέ

785 λύσοντα] σὲ τῶν δεσμῶν ποθῷ] ἀγαπῶ

786 ἐναντιώσομαι] ὑμῖν

787 μὴ οὐ] συνίξησις γεγωνεῖν] εἰπεῖν προσχρήσετε] σὺν τοῖς ἄλλοις

788 Ἰοὶ] ὡς πολύδονον] πολυτάραχον, πολύστροφον φράσω] λέξω

789 ἐγγράφου] ἐγχάραττε, ἐντύπου μνήμοσιν] μνημονευτικαῖς δέλτοις] βίβλοις

† καὶ Πίνδαρος "ποτὶ φρένας ἐμὰς γέγραπται" (Ol. 10.3)

790 ῥεῖθρον] ἥτοι τὸν Τάναιν ἡπείρων] Ἀσίας καὶ Εὐρώπης ὅρον] ὁρ<ισμόν>

"Ορος: ὁ Τάναις ὅρος ἐστὶ τῶν δύο <ἡπείρων> Ἀσίας καὶ Εὐρώπης, ὡς ὁ περι<ηγ>ητὴς μαρτυρεῖ, λέγων "Εὐρώπην δ' Ἀσίης Τάναις διὰ μέσου δρίζει" (Dionysius, Orbis descrip. 14). ὁ δέ γε Νεῖλος Ἀσίαν καὶ Διβύην δρίζει.

791 ἡμέτερον τὸν χρὴ γράφειν ἐνταῦθα φλογωπὰς ἀντολάς, ἀλλὰ φλογῶπας, ἵνα οἰκείως ἔχῃ πρὸς τὸ μέτρον φλογῶπες γάρ εἶεν ἀνατολαὶ αἱ φλογεροὺς οἰον ἔχουσαι ὥπας, διὰ τὸ φωτεινὸν καὶ φλογῶδες τοῦ ἡλίου. ἀπὸ τοῦ φλογῶπες οὖν καὶ φλογῶπας χρὴ γράφειν ὡς εἴρηται. οὕτω γάρ ἐσται τὸ πᾶς βραχὺν καὶ οἰκεῖον τῷ μέτρῳ φλογῶπας] καυστικάς ἡλιοστιβεῖς] ἔνθα δὲ ἡλιος στίβει καὶ διατρίβει

792 πόντον] ἥγουν τὸν Βόσπορον φλοῖσβον] ἥγουν τὸν ἡχητικόν ἐστ' ἄν] ἔως ἄν ἐξίκη] ἔλθης

793 Γοργόνεια] ἥγουν τὰ τῶν Γοργόνων Κισθήνης] πόλις Αἰθιοπίας αὗτη ἵνα] ὅπου

Κισθήνη πόλις Αἰθιοπίας: περὶ αὐτὴν δέ εἰσι τὰ Γοργόνεια πεδία, ἐν οἷς κατοικοῦσι Δινὼ Πεφριδὼ καὶ Ἐννὼ, αἱ τοῦ Φόρκυνος τοῦ υἱοῦ τοῦ Ποσειδῶνος καὶ Γῆς, ὃς μιγεὶς τῇ ἑαυτοῦ ἀδελφῇ Κητοῖ ταύτας ἀπέτεκε. κατώκουν δὲ ὑπὸ γῆν, καὶ οὕτε ἡλίῳ οὔτε σελήνῃ ἥσαν θεαταί, κυκνόμορφοι δὲ ἥσαν διὰ

τὴν λευκότητα, ἡ διὰ τὸ τραχήλους ἔχειν μακρούς, ἡ διὰ τὸ ἔχειν εἶδος κύκνου

794 αἱ Φορκίδες] αἱ τοῦ Φόρκυνος θυγατέρες ναίουσι] οἰκοῦσιν δῆναιαι] πολυχρόνιοι ἥγουν αἱ γηραιαὶ ἡ αἱ ἀθάνατοι

795 κυκνόμορφοι] διὰ τὴν λευκότητα κοινὸν κτέ] ἐτέρα γὰρ παρ' ἐτέρας ἐλάμβανεν ὅτε ἥθελε βλέπειν κεκτημέναι] ἔχουσαι

796 μονόδοντες] ἥγουν ἀνὰ ἓνα ὀδόντα ἔχουσαι οὐθ' ἥλιος] διὰ τὸ ὑπὸ γῆν κατοικεῖν προσδέρκεται] προσβλέπει

797 ἀκτῖσιν] ἐν ταῖς ἡ νύκτερος] ἡ ἐν νυκτὶ φαίνουσα μήνη] ἡ σελήνη

798 πέλας] τὸ πέλας πρὸς τὸ τῶνδε σύναπτε οὐ πρὸς τὸ ἀδελφαί κατάπτεροι] πτερωταὶ διόλου

799 δρακοντόμαλλοι] ἀντὶ γὰρ πλοκάμων ὄφεις ἔχουσιν ἔξαπτομένους τῆς κεφαλῆς Γοργόνες] Σθενὼ Εύρυνάλεια Μέδουσα. βροτοστυγεῖς] αἱ τοῖς βροτοῖς στυγούμεναι

Βροτοστυγεῖς: αἱ τοῖς βροτοῖς στυγούμεναι καὶ μισούμεναι διὰ τὸ φοβερὸν αὐτῶν· εἶχον γὰρ καὶ αὐταὶ, ὡς φασίν, ὀφθαλμὸν ἔνα, συῶν μεγάλων ὀδόντας, καὶ χεῖρας χαλκᾶς

800 θυντὸς] ἄνθρωπος εἰσιδῶν] † ἴδων ἔξει πνοὰς] ἀπολιθοῦται γὰρ αὐτίκα

801 Τοιοῦτο μέν σοι: ἐνταῦθα τὸ ὅταν ἀποδίδοται, καὶ οὐχ ὡς φασί τινες ὅπισθεν, λέγοντες οὕτως· ἦν ἐγγράφου σὺ μνήμοσι δέλτοις φρενῶν, τό τε ὅταν περάσῃς τὸν τῆς Ἀσίας καὶ Εὐρώπης διορισμὸν Τάναιν. εἰπὼν γὰρ ὅταν περάσῃς τὸν Τάναιν, ἔστ' ἀν εἰς τὰς Φόρκυνος θυγατέρας καὶ εἰς τὰς Γοργόνας ἀφίξῃ, ἐπιφέρει τοῦτο· τοιοῦτο μέν σοι φρούριον λέγω, τουτέστιν ἂς ἄνωθεν εἴπον Γοργόνας καὶ Φορκίδας δεῖ σε φυλάττεσθαι ἵνα μὴ τὸ ζῆν ἀπολέσῃς. δόξει δέ τισι τουτὶ δυσχερές, πλὴν οὐ τοῖς ἄριστα μεταχειριζομένοις τοὺς λόγους τοιοῦτο μέν σοι] ταῦτά σοι λέγω φυλάξασθαι τοῦτο] ἥγουν τὰς Φορκίδας καὶ Γοργόνας φρούριον] ἥγουν φύλαγμα

802 † ἄλλην δ' ἄκουσον: διὰ τὸ διηγεῖσθαι αὐτῇ ἡ μέλλει ἰδεῖν δυσχερῆ, ἄκουσον, εἴπε, θεωρίαν καὶ οὐκ ἰδέ. τὴν γὰρ θεωρίαν ὀφθαλμοῦς βλέπομεν, ἄκοντα δὲ διηγουμένων ἐτέρων ἡ ἵσως ἰδεῖν μέλλομεν

ἄλλην δ' ἄκουσον] † ἥγουν ἄκουσον περὶ ἡς μέλλεις ἰδεῖν θεωρίαν δυσχερῆ] † δύσκολον καὶ ἀφόρητον

803 ὁξυστόμοις] ὁξὺς (sic) ἔχοντας ὀδόντας Ζηνὸς] τοῦ Διός ἀκραγεῖς] καταπολὺ κράζοντας, πολυφώνους

804 φύλαξαι] † μή τι κακὸν πάθῃς ὑπ' αὐτῶν μουνῶπα] τὸν μονόφθαλμον στρατὸν] τοὺς κυνοκεφάλους ἔοικε λέγειν

805 ἀριμασπόν] τὸ οὐρανοῦ τὸν μέγαν ἔχοντα ὄφθαλμόν· τοιούτους γὰρ λέγουσι τοὺς κυνοκεφάλους εἶναι

'Αριμασποὶ καλοῦνται <διὰ> τὸ ἔνα ὄφθαλμὸν ἔχειν. <ἀρι> γὰρ κατὰ γλῶσσαν τὸ ἔν, καὶ μασπὸς <δὲ ὄφθαλ>μός, καὶ αὐτὸς κατὰ γλῶσσαν Αἴγυπτον δοκεῖ . . .

<†?> ἀριμασπὸν ἐμοὶ δοκεῖ λέγειν, οὐ τὸν μονόφθαλμον, ὡς τινες λέγουσιν, ἀλλὰ τὸν <μέγαν> ἔχοντα ὄφθαλμόν, ἀπὸ τοῦ ἀρι ἐπιτατικοῦ καὶ τοῦ μασπὸς δὲ ὄφθαλμός. <εἰπὼν δὲ> μονῶπα στρατὸν ἐπήγαγε καὶ ἀριμασπόν, δεικνὺς μέγαν εἶναι τὸν ἔνα αὐτῶν ὄφθαλμὸν καὶ ἴκανὸν βλέπειν. τοιούτους δέ . . . οὓς ιστοροῦσι κυνοκεφάλους, ἐν τῷ μετώπῳ ἔνα μέγαν ὄφθαλμὸν ἔχοντας καὶ δίκην κυνὸς ὁξὺ στόμα

ἰππόβαμον] ἵππικόν χρυσόρρυτον] τὸ χρυσὸν ῥέον

806 ἀμφὶ] περὶ πόρον] περὶ τὸν. | λέγω

Πλούτωνος πόρον: φασὶν ὡς ἀπὸ τοῦ πολὺν ἐν τούτῳ χρυσὸν εὑρίσκεσθαι, τοῦτο τὸ ὄνομα ἔσχηκεν. ἔτεροι δὲ τὸν Πλούτωνα οὐκ ὄνομά φασι ποταμὸν ἔτέρου, ἀλλὰ τὸν Νεῖλον αὐτόν, ὃς διὰ τὸ πιαίνειν τὴν Αἴγυπτον πλούτων καὶ χρυσορρόας καλεῖται. σὺ δὲ μὴ οὕτω νόει· κάτω γὰρ περὶ τοῦ Νείλου διεξέρχεται

807 πέλαζε] πλησίαζε τηλουρὸν] εἰς. | μακράν γῆν] ηγουν τὴν Αἴθιοπίαν

808 ἥξεις] ἔλθης κελαινὸν] τὸ μέλαν φῦλον] γένος πρὸς] ἐν ταῖς

809 ναιούσι] οἰκοῦσι πηγαῖς] ἀρχαῖς ἔνθα] ὅπου ἐστὶ Αἴθιοψ] δ Γάγγης

810 ἔρφος] ἔρπε, διέρχου ἔξικη] ἔλθης

811 καταβασμόν] ὄρος διορίζον 'Ασίαν καὶ Λιβύην. | εἰς τὸν

'Από τινος βοτάνης βύβλου καλουμένης καὶ φυομένης ἐν τοῖς ὄρεσι τούτοις, Βύβλινα τὰ ὄρη ὠνόμασεν

812 ἵησι] πέμπει σεπτὸν] σεβάσμιον διὰ τὸ πιαίνειν τὴν Αἴγυπτον εὗποτον] ἡδὺ εἰς τὸ πίνειν αὐτό ῥέος] ῥέμα

813 οὗτος] ὁ Νεῖλος ὁδώσει] ὁδοποιήσει, ὁδηγήσει χθόνα] τὴν Αἴγυπτον

Τρίγωνον χθόνα τὴν Αἴγυπτον λέγει· τοιοῦτον γὰρ ἔχει σχῆμα· ἦν καὶ Δέλτα καλοῦσι διὰ τὸ ἐοικέναι τῷ δέλτᾳ στοιχείῳ. ταύτην εἰς τρία διεμήρισαν Αἰγύπτιοι <ἢ>ν ἐπίσης ὁ Νεῖλος ταύτην ἀρδεύῃ

814 Νειλῶτιν] τὴν ὑπὸ Νείλου ἀρδευομένην οὖ] ὅπου μακρὰν] διὰ τὸ ἀπ' "Ἄργους μετοικῆσαι αὐτήν, μακρὰν εἶπεν

815 Ἰοῦ] ὁ πέπρωται] τὸ μεμοίρασται τέκνοις] τοῖς σοῖς κτίσαι] ἥγουν ποιῆσαι

816 τῶν δ'] ἀπόθεσις καὶ συμπέρασμα ψελλόν] παρακεκομμένον καὶ δύσγνωστον ἐκ μεταφορᾶς τῶν ψελλιζόντων παιδίων δυσεύρετον] τὸ δύσνότον

817 ἐπαναδίπλαξε] ἥγουν πάλιν ἔρωτα σαφῶς] τὸ ἀληθῶς, φανερῶς ἐκμάνθανε] τὸ ἥγουν μάνθανε

818 Σχολὴ ἡ διατριβὴ τῶν παιδῶν, καὶ ἡ ἄδεια καὶ ἀργία· σχολὴ γάρ ἄγω φαμὲν καὶ ἔστιν ὄνομα, σχολῇ δὲ ἀντὶ τοῦ βραδέως, καὶ ἔστιν ἐπίρρημα· ὅπερ οἱ Ἀττικοὶ ἀντὶ τοῦ οὐδαμῶς λαμβάνουσιν

σχολὴ] ἄδεια δὲ] γάρ πλειων ἡ θέλω] διὰ τὸ ἐσταυρώσθαι καὶ μὴ δύνασθαι κινέσθαι ἀλλαχοῦ

819 λοιπὸν] ἐπίλοιπον παρειμένον], παροφθέν, παραλελειμμένον

820 γεγωνεῖν] λέγειν πολυφθόρου] τῆς πολλὰς φθορᾶς αὐτῇ προξενούσης

821 εἴρηκας] εἶπες

822 αἰτούμεθα] τὸ ἥγουν αἰτοῦμεν που] ἵσως

823 ἡμέτερα τὸ δέον εἰπεῖν τὸ τέλος πάσης τῆς ὁδοῦ, τὸ πᾶν εἰπεν ἀντιστρόφως πρὸς τὸ τέρμα. τὸ πᾶν γάρ ἐπὶ τοῦ καθόλου τίθεται, τὸ τέρμα δέ ἔστι μερικόν τὸ πᾶν πορείας] τὸ ἀντὶ τοῦ τὸ τέλος πάσης τῆς ὁδοῦ ἥδε] ἡ Ἰώ τέρμ'] τὸ τέλος ἀκήκοεν] τὸ ἥκουσεν

824 εἰδῆ] γνωρίσῃ μὴ μάτην κλύουσά μου] ἥγουν ὅσα παρ' ἐμοῦ ἥκουσεν οὐ ψευδῶς ταῦτα ἀκήκοεν

825 πρὶν] πρὸ τοῦ μολεῖν] ἐλθεῖν δεῦρ'] ἐνταῦθα ἐκμεμόχθηκε] μετὰ μόχθου καὶ κόπου ὑπέμεινεν φράσω] λέξω

826 τεκμήριον] σημεῖον τοῦτο] τὸ τὰ πρόσθεν ἔρειν ἢ πέπονθεν μύθων ἐμῶν] οὓς ἔφην αὐτῇ περὶ τῆς λοιπῆς πλάνης. | ὅτι ἀληθεῖς εἰσιν

827 ὄχλον] ἥγουν τὸ πλῆθος τὸν πλεῖστον] τὸν πολὺν ἐκλείψω] τὸ καταλείψω

τὸ δέον εἰπεῖν κάνταῦθα πληθυντικῶς τῶν πλείστων καὶ πολλῶν λόγων τὸ πλῆθος ἐκλείψω καὶ καταλείψω, πλεῖστον ἐνικῶς εἶπε πρὸς τὸ ὄχλον. ὄχλος δέ ἔστι κυρίως τὸ τοῦ λαοῦ πλῆθος, ἐξ οὗ γίνεται καὶ ἡ ὄχλοκρατία ὅταν ὁ ὄχλος ἄρχῃ, ὡσπερ ἀπὸ τοῦ δήμου δημοκρατία. ἐνταῦθα δὲ ὄχλον τὸ πλῆθος μόνον εἴρηκε καταχρηστικῶς. λέγεται ὄχλος καὶ ἡ ὄχλησις, ἐξ οὗ φαμεν δι' ὄχλους ἐγενόμην τῷ δεῖνι, ἀντὶ τοῦ ἡγωχλησα αὐτόν. ἀπὸ τούτου γάρ καὶ τὸ ἐνοχλῶ γίνεται καὶ διενοχλῶ καὶ παρενοχλῶ

828 εἶμι] πορεύσομαι τέρμα] τέλος

829 *Ante vers. διήγησις Μολοσσά]* μεταξὺ Θετταλίας καὶ Αἰτωλίας οἱ Μολοσσοί, οἱ ἀπό τινος οὗτως ἐκλήθησαν Μολοσσοῦ

830 αἰπένωτον] *τὴν ὑψηλήν· αἰπὺ γάρ τὸ ὑψηλόν ἀμφὶ]* περὶ ἵνα] *ὅπου*

831 θῶκος] *ἥγουν ναός Θεσπρωτοῦ]* ἀπὸ Θεσπρωτίδος γῆς ὡνομα- σμένου

832 Τέρας ἄπιστον: ἀπιστοῦσι γάρ ἄνθρωποι εἶναι δρῦν φωνητικήν, ἴδοντες δ' ἐκπλήττονται· τὸ δὲ προσήγοροι ἀντὶ τοῦ φωνητικαί. μία δὲ ἦν εἰ καὶ πληθυντικῶς οὗτος λέγει

ἄπιστον] *δυσκόλως εἰς πίστιν ἐρχόμενον προσήγοροι]* αἱ φωνητικαί, αἱ προσφθεγγόμεναι

833 ὁν] *δρυῶν λαμπρῶς φανερῶς οὐδὲν]* οὐδαμῶς αἰνικτη- ρίως] *αἰνιγματωδῶς καὶ ἀσαφῶς*

834 προσηγορήθης] *ἐκλήθης Διὸς τοῦ κλεινὴ]* . . . ἔνδοξον δάμαρ] *γυνή*

835 Τῶνδε προσσαίνει σέ τι: τοῦτο διαμέσου εἴρηται. λέγει δὲ ὅτι προσσαίνει σέ τι τούτων ἀντὶ τοῦ θέλγει καὶ κατέχει, καὶ οὐκ ἄλλης τινὸς ἢ σοῦ ταῦτα γνωρίζεις παθ<ήματα>

τῶνδε] *ών φῆμι προσσαίνει]* προσθέλγει καὶ οἶον κολακεύει καὶ εἰς ἡδονήν ἔστιν

836 ἐντεῦθεν] *ἐκ τούτου τοῦ τόπου οἰστρήσασα]* ὑπὸ οἰστρου ἐκβα- χευθεῖσα τὴν] *εἰς παρακτίαν]* τὴν παραθαλασσίαν

837 κέλευθον] *ὁδόν ἥξας]* ὥρμησας κόλπον Ρέας] *τὸ Ιόνιον λέγει πέλαγος*

"Οτι δὲ νῦν καλούμενος Ιόνιος κόλπος πρώην Ρέας κόλπος ἐλέγετο, ἀπὸ τοῦ ἐκεῖ τὴν Ρέαν τιμᾶσθαι

838 οὐ] *κόλπου πολυπλάκτοισι]* πολυπλάνοις χειμάζῃ] *δαμάζῃ* ως ὑπὸ τινος χειμῶνος

839 χρόνον] *μετὰ τὸν μέλλοντα]* τὸν ὕστερον ἥγουν κατὰ τοὺς ἔξῆς χρόνους πόντιος μυχὸς] *ἥγουν ὃ μέγας κόλπος τῆς Ρέ<ας>*

840 σαφῶς] *φανερῶς ἐπίστασ'*] γίνωσκε κεκλήσεται]

841 πορείας] *τῆς ὁδοῦ βροτοῖς]* ἀνθρώποις

842 ἀπόθεσις σημεῖα] *γνωρίσματα ὅτι μαντική ἔστι καὶ προορὰ τὰ μέλλοντα φρενὸς]* γνώσεως

843 ως] *ὅτι δέρκεται]* βλέπει πλέον κτέ] *ἥγουν καὶ τὰ κρυπτὰ οἰδεν τοῦ πεφασμένου]* τοῦ φανεροῦ, τοῦ φαινομένου

844 ὑμῖν] ἥγουν σοί, τῷ χορῷ τῇδέ τ'] καὶ τῇ Ἰοῦ κοινὸν] ἥγουν κοινῶς φράσω] λέξω

845 τῶν πάλαι λόγων] ὡν εἰπον πρότερον ἵχνος] τὸ τέλος

846 Ante vers. ἐτέρα διήγησις. Κάνωβος ἦν κυβερνήτης τῶν νεῶν Μενελάου, ὃν μετὰ τὴν ἐκ Τροίας ἀπόβασιν ἐν τούτῳ τῷ τόπῳ ὄφις δακῶν ἀναιρεῖ, καὶ Μενέλαος νεών αὐτοῦ καὶ πόλιν κτίζει ἐπώνυμον

ἐσχάτη χθονός] τελευταία ἥγουν εἰς τὸ τέλος τῆς Αἰγύπτου ἢ τῆς Διβύης

847 πρὸς] ἐν προσχώματι] ἥγουν τῇ ὅχθῃ

Πρόσχωμα λέγεται ὁ ἀναχωματισμὸς καὶ οἰονεὶ ὁ ὑπερανεστηκὼς τόπος τῶν ποταμῶν. κυρίως δὲ ἐκεῦνο ἔνθα καταρρέον ὕδωρ ἵλὺν καὶ ψαμμὸν περιττὴν τίθησι σωρηδόν

848 ἐνταῦθα] ἥγουν κατὰ τὴν Κάνωβον τίθησιν] † ἀντὶ τοῦ ποιήσει

Ἄττικῶς εὑφρονα] ἥγουν πάλιν εἰς ἀνθρωπον μεταμείψει σε νοῦν ἔχουσαν

849 ἐπαφῶν] ἐφαπτόμενος ἀταρβεῖ] ἥγουν μὴ φόβον ποιούση

Ἄταρβεῖ χειρὶ λέγει θίγων, ἀντὶ τοῦ οὐκ ἐπὶ κακῷ ἀλλ’ ἐπὶ καλῷ αὐτῆς θιγών θίγων μόνον] ψαύων μόνον καὶ μὴ ἄλλο τι ποιῶν

850 γεννημάτων] τῆς ἐπαφῆς καὶ ψαύσεως

Γεννήματα Διὸς λέγει τὴν ἐπαφὴν ἐπειδὴ ἐξ αὐτῆς ἐτεκνοποίησεν· αὕτη γὰρ ἀντὶ σπέρματος ἥρκεσε. δέον δὲ εἰπεῖν σπερμάτων, γεννημάτων εἶπεν, ἀπὸ τοῦ ποιουμένου τὸ ποιοῦν

851 τέξεις] γεννήσεις κελαινὸν] μέλανα καρπώσεται] ἥγουν κτήσεται

852 πλατύρρους] ὁ πλατὺ ἔχων βεῦμα ἀρδεύει] διέρχεται, πιαίνει χθόνα] ἥγουν τὴν Αἴγυπτον καὶ τὴν ἄλλην Αἰθιοπίαν

853 Πέμπτην γένναν τὸν Δαναὸν λέγει φεύγοντα εἰς "Αργος διὰ τὸ μὴ βούλεσθαι τῶν αὐτοῦ θυγατέρων τὸν γάμον συνάψαι τοῖς τοῦ ἀδελφοῦ Αἰγύπτου παισί. γεγράφαμεν δὲ τὴν ἴστορίαν ἐν τῇ Εὐριπίδου Ἐκάβῃ<sup>1</sup>

πεντηκοντόπαις] πεντήκοντα παίδων οὖσα

854 οὐχ ἐκοῦσ'] ἀλλ’ ἀκούσα ἐλεύσεται] † ἀφίξεται

855 θηλυσπόρος] ἥγουν θήλεια συγγενῆ] συγγενικόν γάμον] † συνάφειαν

856 ἀνεψιῶν] ἐξαδέλφων ἐπτοημένοι] περιεσπασμένοι καὶ τεταραγμένοι φρένας] τὸν νοῦν τῷ ἔρωτι

857 Κίρκους ὡνόμασε τοὺς Αἰγύπτουν νίοὺς διὰ τὸ ἀρπακτικὸν αὐτῶν, πελεῖας δὲ τὰς Δαναοῦ θυγατέρας διὰ τὸ ἀφροδισιαστικόν· τοιαῦτα γὰρ καὶ

<sup>1</sup> A later hand has entered on the margin: Σή (σημείωσαι) δτι δ γραμματιστής καὶ εἰς Ἐκάβην Εὐριπίδου ἐξήγησιν ἔγραψεν.

ἀμφότερα τὰ ὅρνεα κίρκοι] ὁξύπτεροι οἶνον ὄντες πελειῶν] περιστερῶν λελειμμένοι] ἀπολειφθέντες

858 ἥξουσι] ἐλεύσονται θηρεύσοντες ἀγρεύσοντες οὐ θηρασίμους] ἐκεῖνοι γὰρ ἡγρεύθησαν ὑπ' αὐτῶν ἀλλ' οὐκ αὐτὰς ἡγρευσαν

859 φθόνον δὲ σωμάτων] ἥγουν φθονήσει τοῖς αὐτῶν σώμασι καὶ ἀπολέσει αὐτά θεός] ἡ Ἀφροδίτη ἡ ἡ Τύχη

860 Πελασγία] γῆ ἥτοι τὸ "Αργος δέξεται] τὰ αὐτῶν σώματα θηλυκτόνω] αἱ Δαναΐδες γὰρ αὐτοὺς ὠλεσαν

861 "Αρει] πολέμῳ δαμέντων] δαμασθέντων νυκτιφρουρήτῳ θράσει] νυκτὸς γὰρ φυλαξάμεναι τούτους ἀνεῖλον

862 αἰώνος] τῆς κατ' αὐτὸν ζωῆς στερεῖ] στερήσει

863 δίθηκτον] ἀμφοτέρωθεν ἡκονημένον ἥγουν δίστομον

864 τοιάδ'] <τοιαύ>τη ἔχθρον] ἥγουν τὸν Δία καὶ τοὺς λοιπούς ἔθλοι] ἥγουν αἰτία θανάτου γένοιτο τούτοις Κύπρις] ἥτοι γάμος

Κύπρις θεὰ παρ' Ἑλλήσιν ἔφορος τῆς συνουσίας καὶ τῶν γάμων καὶ τῶν ἀφροδισίων ἐπιστάτης. λέγεται δὲ Κύπρις καὶ αὐτὸς ὁ γάμος καὶ ἡ πρὸς ἀλλήλους τῶν γαμούντων συγάφεια

865 [μίαν] δὲ παίδων] <Τπερμνήστραν> Λιγγεῖ γὰρ μιγεῖσα ἔλεον ἔσχεν αὐτοῦ ἴμερος] ἐπιθυμίᾳ, ἔρωτι

866 ξύνευνον] τὸν Λιγγέα ἀπαμβλυνθήσεται] ἔξασθενήσει, μαλακίσθήσεται ἐκ μεταφορᾶς τοῦ ξίφους

867 γρώμην] τὸν νοῦν δυοῖν δὲ θάτερον] ἐν τῶν δύο ὀν μέλλει ἐρεῦν βουλήσεται] θελήσει

868 κλύνειν] ἀκούειν, ὀνομάζεσθαι ἄναλκις] ἀσθενής μιαιφόνος] ἥγουν μιανθεῖσα ἵν φόνῳ ἥγουν φονεύτρια

869 αὔτη] ἡ Τπερμνήστρα τέξει] γεννήσει

870 δεῖ] χρεία ἔστι ἐπεξελθεῖν] διελθεῖν καὶ εἰπεῖν τορῶς] σαφῶς καὶ κατὰ λεπτόν

871 σπορᾶς] ἥγουν τοῦ σπέρματος γε μὴν] δὲ τῆσδε] τῆς Τπερμνήστρας φύσεται] γεννηθήσεται θρασύς] ἀνδρεῖος ἥγουν ὁ Ἡρακλῆς

872 τόξοισι] ἐν κλεινός] ἐνδοξος πόνων] ἥγουν τῶν δεσμῶν

873 λύσει] τοξεύσας τὸν τούμὸν ἥπαρ ἐσθίοντα ἀετόν

τοιόνδε] τοῦτο διαμέσου χρησμὸν] μαντείαν ἡ παλαιγενῆς] ἡ γηραιά

874 διῆλθε] διηγήσατο, εἰπεν Τιτανὶς] ἡ ἱκ Τιτάνων καταγομένη

875 ἡμέτερα τὸν τοῦ ἀρίστους τῶν ἀντιγράφων οὕτως εὑρηται· ὅπως δ' ἔχω, πὴ ταῦτα δή. καὶ μοι δοκεῖ τοιοῦτό τοι λέγειν, ὅπως δὲ ἔξω κατ' ἀντιχρονισμὸν Ἀττικῶς, ἥγουν πῶς τὰ κατ' ἐμὲ ἔξει· καὶ πὴ ταῦτα δή, ἥγουν ἐν ποιῷ χρόνῳ ἔσται δηλονότι. τουτέστι πότε πληρωθήσεται, μακροῦ λόγου ὑπάρχει εἰπεῖν ἥγουν διηγήσασθαι

ἔχω] τὸν ἥγουν ἔξω πὴ ταῦτα δὴ] τὸν ποιῷ χρόνῳ ἔσται δηλονότι μακροῦ λόγου] τὸν ὑπάρχει

876 εἰπεῖν] τὸν ἥγουν διηγήσασθαι τὸν] καὶ ἐκμαθοῦσα] τὸν ἥγουν μαθοῦσα κερδανεῖς] τὸν ὀφελοθήση

877 τὸν ἐλελελελελεῦ: σύστημα κατὰ περικοπὴν ἀνομοιομερὲς κώλων ἀναπαιστικῶν ι', ὃν τὸ α' καὶ δ' μονόμετρα, τὸ μὲν πρῶτον ἐκ τετραβράχεος ἦτοι προκελευσματικὸν καὶ ἀναπαίστου, τὸ δὲ δ' καθαρόν. τὰ δὲ λοιπὰ διμετρα ἀκατάληκτα· τὸ μέντοι δέκατον δίμετρόν ἔστι καταληκτικὸν ἦτοι ἐφθημιμερές, ὃ καλεῖται παροιμιακόν, ὡς ἀποθετικόν. ἐπὶ τῷ τέλει παράγραφος

ἐλελελελελεῦ] τὸ μίμημα θρήνου πεποιημένον

878 σφάκελος] πάθος περὶ τὸν ἐγκέφαλον φρενοπληγεῖς] τὴν φρένα πλήττονται καὶ συγχέονται

879 θάλπουσ'] ὑπεκκαίουσι ἄρδις] βέλος

880 χρεῖ] κεντεῖ, νύττει ἄπυρος] μὴ ἔχων πῦρ

881 λακτίζει] τύπτει

Λακτίζει ἥγουν τύπτει· ἦτοι παραφρονῶ καὶ τοῦ καθεστηκότος ἔξιστα μαινότο τοῦ φόβου. φόβου γὰρ τῇ καρδίᾳ συμβάντος αὐτῇ παλλομένη τὰς γείτονας φρένας πλήττει· φρένες δέ εἰσιν τὸ περὶ τὸ ἡπαρ ὑμενῶδες διάφραγμα, ὃ ὑπεξωκότα καλοῦσιν. ἡ δὲ τῆς καρδίας πασχούσης ἀχλὺς ἀναθυμιάσεως πρὸς τὸν ἐγκέφαλον ἀνιοῦσα συνθολοῦ τὰς φρένας καὶ τοῦ καθεστηκότος ἔξιστησιν

882 τροχοδινεῖται] περιφέρεται, δίκην τροχοῦ στρέφεται ὅμματ'] τὰ ἐλίγδην] περιεστραμμένως

883 δρόμου] τοῦ καθεστηκότος καὶ τῆς ὁρθῆς ὁδοῦ λύσσης] μανίας

884 μάργω] μανικῶ, δρμητικῶ γλώσσης ἀκρατής] παραφρονοῦσα γὰρ καὶ παραπαίουσα λάλος ἦν

885 Θολεροὶ δὲ λόγοι: λόγοι δὲ προσκρούουσι πρὸς κύμασι στυγνῆς καὶ χαλεπῆς μανίας θαλεροὶ καὶ συγκεχυμένοι, τουτέστιν ὑπὸ τοῦ χειμῶνος τῆς μανίας ἀναταραχθεῖσα τὸν λογισμὸν θολεροὺς λόγους προτίεμαι. θολεροὶ] συγκεχυμένοι παίουσ'] εἰκῆ] τὸ παραπαίουσιν ἥγουν παραφόρως καὶ ματαίως ἔξερχονται τοῦ στόματος

886 στυγνῆς] χαλεπῆς, λυπηρᾶς πρὸς] ἐν ἄτης] † βλάβης ἡτοι τῆς μανίας

887 Ante vers. στροφὴ κώλων θ'

ἡμέτερον † ἥ σοφὸς ἥ σοφός: τὰ τοιαῦτα εἴδη τῶν χορῶν καλεῖται ἐπωδικὰ ὡς εἰρηται· ἔστι δὲ τὰ παρόντα τριὰς ἐπωδική· τῆς μὲν οὖν στροφῆς τὰ κώλα θ' καὶ τὰ τῆς ἀντιστροφῆς τοσαῦτα.<sup>1</sup> τὸ α' χοριαμβικὸν δίμετρον καταληκτικόν, ἐκ χοριάμβου καὶ ἀναπαιστου διὰ τὴν ἀδιάφορον, ἥ δακτυλικὸν πενθημιμερές. τὸ βτερον προσοδιακὸν δίμετρον ἀκατάληκτον, ἐξ ἰωνικοῦ ἀπὸ μείζονος καὶ χοριάμβου. τὸ γ' ὅμοιον δίμετρον ὑπερκατάληκτον, ἐξ ἰωνικοῦ ὁμοίου χοριάμβου καὶ συλλαβῆς· εἴη δὲ καὶ ἀναπαιστικὸν ἐφθημιμερές. τὸ δ' ὅμοιον τῷ βτέρῳ ἐξ ἐπιτρίτου βτέρου καὶ χοριάμβου. τὸ ε' ἰωνικὸν δίμετρον καταληκτικόν, ἐξ ἰωνικοῦ ἀπ' ἐλάττονος καὶ κρητικοῦ ἡτοι ἀμφιμάκρου. τὸ σ' ἱαμβικὸν δίμετρον βραχυκατάληκτον. τὸ ζ' ἀναπαιστικὸν μονόμετρον. τὸ η' προσοδιακὸν τρίμετρον καταληκτικόν, ἐξ ἐπιτρίτου βτέρου ἀντὶ ἰωνικοῦ χοριάμβου καὶ ἀναπαιστου· τὸ μέντοι τῆς ἀντιστροφῆς κώλον ἐπιτρίτους ἔχει καὶ ἀμφοτέρους τοὺς πόδας. τὸ θ' τροχαϊκὸν τρίμετρον καταληκτικόν. ἐπὶ τῷ τέλει τῆς τε στροφῆς καὶ ἀντιστροφῆς παράγραφος μόνη

ἡμέτερον † περισσὸν ἥν ἐνταῦθα τὸ ἐν γνώμᾳ· ἥν γὰρ “ὅς πρῶτος ἐν γνώμᾳ·” διὸ καὶ ἐξεβλήθη παρ’ ἐμοῦ. ὅμοιον γὰρ χρὴ εἶναι τὸ κώλον τῷ τῆς ἀντιστροφῆς. νοεῖν δὲ χρὴ τὸ ἐβάστασεν, ἐν τῷ νῷ δηλονότι. ἐβάστασε δὲ εἶπε καὶ οὐκ ἐνόησεν, διτὶ οἱ νόμοις τινὰς τιθέντες, οὐχ ἅμα τῷ νοῆσαι τούτους προφέρουσιν, ἀλλὰ πολὺν πρότερον καθ' ἕαντος μελετῶντες χρόνον καὶ ἀνελίττοντες καὶ τὸ μὴ καλῶς ἔχον διορθούμενοι, οὕτω τούτους καὶ διὰ γλώττης ἐκφαίνουσιν ἵνα μή τις τούτοις ἀντειπεῖν ἔχοι

“Η σοφὸς ἥ σοφὸς ἥν: τὸν Πιττακὸν λέγει, ὃν ποτέ τις βιαζόμενος ὑπὸ δύο γυναικῶν, τῆς μὲν οὕτης πλονοίας καὶ ὑπὲρ αὐτόν, τῆς δὲ τοῦ γένους αὐτοῦ ἀξίας, καὶ ἀπορῶν ποίας κληθείη ἀνήρ, ἐρώτησε ποίᾳ γυναικὶ χρήσαιτο· τοῦ δὲ εἰπόντος μέτει πρὸς τοὺς παῖδας τοὺς πλησίον ἡμῶν τοὺς βέμβικας παῖζοντας, ὃ ἔστι στρόμβους, καὶ παρ' αὐτῶν μαθήσῃ ποίᾳ ἣν χρήσῃ γυναικί, ἀπελθὼν ἐκεῖνος καὶ ἀκούσας τῶν παῖδων πρὸς ἀλλήλους λεγόντων τὴν κατὰ σαυτὸν ἔλα, τουτέστιν ἔλαυνε, καὶ τοῦ λόγου αἰσθόμενος τὴν μὲν πλουσιωτέραν ἀφῆκε, τῇ δὲ πενεστέρᾳ ἐχρήσατο γυναικί, ὡς τοῦ γένους αὐτοῦ ἀξίᾳ ἥν] ὄντως ἥν] ὄντως σοφὸς] ἥν. | ὁ ἀνθρωπος ἐκεῖνος ἦγουν ὁ Πιττακός

<sup>1</sup> 887-893: colon 1 ἥ σοφὸς ἥ σοφὸς δς, 2 πρῶτος τόδ' ἐβάστασε καὶ, 3 γλώσση διεμυθολόγησεν, 4 ὡς τὸ κηδεῦσαι καθ' ἔαν — 5 τὸν ἀριστεύει μακρῷ, 6 καὶ μήτε τῶν πλούτῳ, 7 διαθρυπτομένων, 8 μήτε . . . μεγαλυνομένων, 9 = 893.

- 888 ἐβάστασε<sup>ε</sup>] ἐν τῷ νῷ, ἥγουν ἐνόησε  
 889 διεμυθολόγησεν] διὰ λόγου εἶπεν  
 890 ως<sup>2</sup>] ὅτι τὸ κηδεῦσαι] ἥγουν τὸ συγγένειαν ποιήσασθαι τινα  
     καθ' ἑαυτὸν] ἥγουν οἷος αὐτός ἔστι ἀριστεύει] ἄριστόν ἔστι  
 μακρῷ] καταπολύ  
 891 διαθρυπτομένων] τρυφώντων, σοβούντων  
 892 τῶν γέννα<sup>3</sup>] ἥγουν τῶν εὔγενῶν μεγαλυνομένων] ἐπαιρομένων  
 καὶ μεγαλαυχούντων  
 893 χερνήταν] χειροτέχνην ἥτοι εύτελῆ ἐραστεῦσαι] ἐπιθυμῆσαι  
     Ἐραστεῦσαι ἥγουν ἐπιθυμῆσαι, ἐρασθῆναι. τοῦτο δὲ λέγει διὰ τὸ τὴν  
     Ίὼ δύμιλῆσαι Διὶ τὰ ἐρωτικὰ καὶ διὰ τοῦτο ταῦτα παθοῦσαν  
 894 Ante vers. ἀντιστροφὴ κώλων θ' μήποτε] μηδαμῶς  
 895 λεχέων] † ἥγουν ἐν λέχει κειμένην ἅμα τῷ Διὶ εὐνάτειραν] σύγ-  
 κοιτον  
 896 ἴδαισθε<sup>4</sup>] † ἴδετε πέλουσαν] ὑπάρχουσαν  
 897 πλαθείην] πελάσαιμι, πλησιάσαιμι γαμέτα] ἀνδρὶ τινὶ —  
 οὐρανοῦ] † ἥγουν τινὶ τῶν οὐρανίων θεῶν ἢ τῶν ἐξ Οὐρανοῦ καταγομένων  
 898 ταρβῶ] φοβοῦμαι ἀστεργάνορα] ὃν οὐκ ἔστερξεν δὲ ἀνὴρ αὐτῆς  
 Ζεύς  
 'Η σύνταξις οὕτω· ταρβῶ γὰρ καὶ φοβοῦμαι τὴν ἀστεργάνορα παρθενίαν  
 τῆς Ἰοῦς, εἰσορῶσα αὐτὴν δαπτομένην καὶ δαμαζομένην ἐν τῷ γάμῳ τοῦ  
 Διός. ἢ τὸ ἀστεργάνορα ἐπίθετον παρθενίας νοῶμεν. πᾶσα γὰρ παρθενία  
 οὐ στέργει ἄνδρας· ἡ γὰρ μὴ πρὸς αὐτοὺς τὸ παράπαν συνάφεια οὐκ ἄλλο  
 οὐδὲν ἢ παρθενία ἔστιν. ἢ πρὸς μὲν τὸ ταρβῶ ὑποστικτέον, πρὸς δὲ τὸ ὁρῶσα  
 συναπτέον τὸ ἀστεργάνορα παρθενίαν  
 899 εἰσορῶσ'] βλέποντα γάμῳ] τοῦ Διός δαπτομέναν] δαμα-  
 ζομένην  
 900 δυσπλάνοις] κακῶς πλανώσαις ἀλατείαις] πλάναις ἂς Ἰοῖ πε-  
 ριέβαλεν  
 901 Ante vers. ἐπῳδὸς κώλων θ'  
 ἡμέτερον † ἐμοὶ δ' ὅτι μὲν: τῆς παρούσης ἐπῳδοῦ<sup>1</sup> τά κῶλα θ'. τὸ α'  
 ἱαμβικὸν δίμετρον ἀκατάληκτον, τοῦ β' καὶ γ' καὶ δ' ποδὸς ἐκ χορείων. τὸ  
 βτερον παιωνικὸν τρίμετρον βραχυκατάληκτον, ἐκ παιώνων δῶν δύο καὶ  
 ἱαμβουν ἢ σπονδείουν. τὸ γ' ἱαμβικὸν δίμετρον ἀκατάληκτον καθαρόν. τὸ δ'  
<sup>1</sup> 901-906: colon 1 = 901, 2 ἄφοβος οὐ δέδια μηδὲ κρεισ — 3 σόνων θεῶν ἔρως  
 ἄφυ — 4 κτον . . . με, 5 ἀπόλεμος . . . πόλεμος, 6 ἐς ἄπορα πόριμος, 7 οὐδ' . . .  
 γενοίμαν, 8 τὰν . . . μῆτιν, 9 ὅπα φέγοιμ' ἀν.

ὅμοιον καταληκτικὸν ἥτοι ἐφθημιμερέσ. τὸ ε' ὅμοιον ἐκ τριῶν χορείων καὶ συλλαβῆς. τὸ σ' ἱαμβικὸν ὅμοιον πενθημιμερέσ, ἐκ δύο χορείων καὶ συλλαβῆς. τὸ ζ' τροχαιϊκὸν δίμετρον ἀκατάληκτον καθαρόν. τὸ η' ὅμοιον δίμετρον ὑπερκατάληκτον. τὸ θ' ἱαμβικὸν πενθημιμερέσ. ἐπὶ τῷ τέλει κορωνὶς καὶ παράγραφος

Supra vers. τὸ ἥγουν λίαν ὑπάρχει ἐμοὶ ὁ ὄμαλὸς καὶ ἵσος γάμος ἄφοβος  
902 οὐ δέδια] οὐ φοβοῦμαι τοῦτον τὸν ἵσον δηλωνότι γάμον κρεισσόνων] τὸ μειζόνων ἐμοῦ

903 ἄφυκτον] ὁ οὐδεὶς δύναται φυγεῖν προσδέρκοι] τὸ προσίδοι,  
θεάσαιτο

'Εσ αἴπορα πόριμος· ἐφευρετικὸς μηχανῶν· ἔιθα γὰρ οὐ δύναται τις εὑρεῖν μηχανὴν, οἱ θεοὶ εὐρίσκουσιν ἐρῶντες. καὶ μαρτυρεῖ Ζεὺς χρυσὸς γενόμενος καὶ καταρρυεὶς ἀπὸ τοῦ τέγους πρὸς τὴν Ἀκρίσιον Δανάην ἐντὸς οὖσαν πύργου χαλκοῦ. ὁ γὰρ πατὴρ αὐτῆς Ἀκρίσιος χρησμὸν λαβὼν ὡς ὁ γεννηθεὶς ἐκ τῆς θυγατρὸς αὐτοῦ καθελεῖ αὐτὸν τῆς ἀρχῆς, καθεὲρξε τὴν παῖδα

ἐς ἄπορα] εἰς ἀμήχανα πόριμος] πόρον καὶ μηχανὴν διδούς γενοιμαν] εἰς ὑπὸ Διὸς ἐρασθείην

906 μήτιν] βουλήν ὅπα] ὅπου

907 τὸ ἦ μὴν ἔτι Ζεὺς· αἱ συστηματικαὶ αὗται περίοδοι, καὶ οἱ λοιποὶ ἀμοιβαῖοι στίχοι, ἱαμβικοὶ εἰσὶ τρίμετροι ἀκατάληκτοι ρ'λγ', ὧν τελευταῖος "πείθου, σοφῷ γὰρ αἰσχρὸν ἔξαμαρτάνειν." ἐπὶ ταῖς ἀποθέσεσι παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνὶς

ἥ] ὄντως ἔτι] εἰς τὸ ἔξῆς αἰθάδης] ὧν φρενῶν] ἔνεκα

908 ἔσται] γενήσεται οἶον] μέγαν ἔξαρτνεται] ἐτοιμάζεται,  
κατασκευάζει

909 δῆ] ὁ γάμος τυραννίδος] τῆς βασιλείας

910 τ'] καὶ αἴστον] ποταπόν; | ἀφανῆ τ'] καὶ

911 τότ' ἥδη] ἐκ παραλλήλου κρανθήσεται] τελεσθήσεται

912 ἐκπιτνῶν] ὑπ' αὐτοῦ ἐκπίπτων ἡράτο] κατηράτο αὐτῷ δηναιῶν] τῶν παλαιῶν καὶ ἀρχαίων

913 μόχθων] τῶν δυστυχιῶν ἐκτροπήν] ἐκφυήν

914 δύναιτ'] δυνηθεῖση σαφῶς] ἀληθῶς

915 τάδ'] ἀ πείσεται ω] ὥτινι τρόπῳ] ἐκφύη (first hand ἐκφύγοι) νῦν] δή

916 θαρσῶν] ἐπαιρόμενος καὶ κομπάζων τοῖς — κτύποις] τοῖς ὑψηλοῖς· ἥγουν ταῖς ἐν ὑψει ὑπ' αὐτοῦ γινομέναις βρονταῖς

- 917 πιστός] θαρσαλέος, βέβαιος τινάσσων] κινῶν πύρπνουν  
 βέλος] τὸν πῦρ πνέοντα κεραυνόν
- 918 ταῦτ'] αἱ βρονταὶ καὶ ὁ κεραυνός ἐπαρκέσει] βοηθήσει μὴ  
 οὐ] συνίζησις
- 919 ἀτίμως] † κακῶς καὶ μετὰ αἰσχύνης οὐκ ἀνασχετά] ὑπομονητὰ  
 ἀλλ’ ἀφόρητα
- 920 τοῖον] τοιοῦτον παλαιστὴν] † ἀντίμαχον παρασκευάζεται]  
 † ἐτοιμάζει
- 921 ἐπ' αὐτὸς αὐτῷ] αὐτὸς ἐπ' αὐτῷ καθ' ὑπερβατὸν δυσμαχώτατον]  
 δυσκαταγώνιστον
- 922 κρεῖσσον'] † ὑπερτέραν, πλέον τὸ καυστικὸν ἔχουσαν
- 923 Supra vers. † ἥγουν καὶ κτύπον εὐρήσοι ὑπερβάλλοντα καὶ  
 νικῶντα τὸν καρτερὸν καὶ ἴσχυρὸν κτύπον τῆς βροντῆς
- 924 τινάκτειραν] ἡτις τὴν γῆν σείει νόσον] ἐκ πάθους γὰρ τ<οιοῦ-  
 τοι> σεισμοὶ γίνο<νται>
- 925 Supra vers. ἥγουν κάν τῷ Ποσειδῶνι βοηθῷ χρήσαιτο, οὐδὲ οὗτος  
 ἀνύσει τι σκεδᾶ] ἀφαν<ίσει>
- 926 πταισας] προσκρούσας τῷδε] τῷ παλαιστῇ πρὸς] παρὰ  
 κακῶν] † ὡν μέλλει πείσεσθαι
- (τῷδε, πρὸς κακῶν:) Τὸ πρὸς κακῶν ἡ παρὰ τῶν κακῶν αὐτοῦ τουτέστι διὰ  
 τὰ κακὰ αὐτοῦ· ἐμπέσῃ γὰρ ἀν τῇδε τῇ δυστυχίᾳ ἀπὸ τῆς κακίας αὐτοῦ. ἡ  
 πρὸς τῶν κακῶν ἀντὶ τοῦ ἐκ τοῦ προσπταῖσαι καὶ δυστυχῆσαι καὶ τῆς ἀρχῆς  
 ἐκπεσεῖν. πρὸς μὲν οὖν τὸ πρῶτον, ὑπόστιξον εἰς τὸ πρὸς κακῶν, πρὸς δὲ τὸ  
 βτερον εἰς τὸ τῷδε
- 927 ὅσον τό τ'] ἐστὶ κεχωρισμένον ἄρχειν καὶ τὸ δουλεύειν] ἥγουν τὸ  
 εἶναι τινα ἄρχοντα καὶ τὸ εἶναι δοῦλον δίχα] κεχωρισμένον
- 928 θήν] παραπληρωματικὸς σύνδεσμος τὸ θήν. | δὴ ἐπιγλωσσᾶ]  
 καταβοᾶ
- 929 τελεῖται] τελεσθήσεται λέγω πρὸς] καὶ σὺν τούτῳ βούλομαι]  
 θέλω
- 930 προσδοκᾶν] ἐλπίζειν τινὰ χρὴ] πρέπει Ζηνὸς] τοῦ Διός  
 τινά] ἄλλον
- 931 τῶνδε] ὡν λέγω, ἡ ὡν ἐγὼ πάσχω δεικτικῶς δυσλοφωτέρους]  
 ὑψηλοτέρους καὶ ἀφορητοτέρους
- 932 ταρβεῖς] εἰς φόβον πίπτεις τοιάδ'] ἥγουν τολμηρά ἐκρίπτων]  
 † ἐκπέμπων ἀκρατῶς
- 933 Ὡ] Ὡτινι, ἐμοὶ οὐ μόρσιμον] οὐ μεμοιρασμένον

934 ἀλλά'] ἦν μὴ ἀποθάνητος ἀθλοῦ] κάματον τοῦδε] οὐ ἔχεις ἀθλον  
ἀλγίω] ἀλγεινότερον πόροι] παράσχοι

935 ὁ δ'] ὁ Ζεύς πάντα] ὅσα ἀν ποιήσῃ προσδοκητά] ἐλπιστά

936 προσκυνοῦντες] † ἥγουν τιμῶντες καὶ σεβόμενοι Ἀδράστειαν]

† θεὰν τιμωρουμένην τοὺς ἀλαζόνας σοφοῖ] εἰσὶν

Ἄδράστεια θεὰ ἔφορος μέμψεως. λέγει οὖν ὡς οἱ μὴ μεμφθῆναι σπουδά-  
ζοντες φρόνιμοι εἰσιν. λέγοιτο δ' ἀν Ἀδράστεια ἀπὸ τοῦ ἀ στερητικοῦ καὶ  
τοῦ διδράσκω, ἦν οὐδεὶς δύναται ἐκφυγεῖν, οὐδεὶς γὰρ ἀμεμπτος

937 σέβου] τίμα θωπτε] κολάκευε τὸν κρατοῦντο] τὸν ἄρχοντα

Τὸ δέ τος πρὸς τὸ σέβου, καὶ οὐ πρὸς τὸ κρατοῦντα. πῶς γὰρ ἔμελλε Προ-  
μηθεὺς κρατοῦντα ἀεὶ τὸν Δία λέγειν, ἐπεὶ τάχιστα τοῦτον ἐκπεσεῖν τῆς  
ἄρχης διατείνεται; εἰ δὲ καὶ πρὸς τὸ κρατοῦντα βούλει συνάψαι, ἐκδέξῃ τὸν  
λόγον κατ' εἰρωνείαν εἰρῆσθαι

938 ἔλασσον] † ὀλίγον μηδὲν] οὐδέν μέλει] † φροντίς ἔστι

939 δράτω] † πραττέτω δι βούλεται κρατείτω] ἀρχέτω τόνδε]  
κατὰ τὸν βραχὺν] † τὸν ὀλίγον

940 ὅπως] ὥσπερ δαρὸν] † ἐπιπολύ ἄρξει] † ἄρχων ἔσται

Δέον θεῶν εἰπεῖν, θεοῖς εἴπειν Ὁμηρικῷ ζήλῳ ἐκεῖνος γὰρ ἤνασσε τοῖς  
Ἀχαιοῖς λέγει.<sup>1</sup> ἔστι δὲ πλαγιασμός

941 ἀλλά] τὸ ἀλλὰ πρὸς τὸ πάντως σύναπτε τρόχιν] ἄγγελον

Τρόχιν λέγει τὸν ἄγγελον ἀπὸ τοῦ τρέχειν. δηλοῖ δὲ τὸν σπουδαῖον  
οἰκέτην τὸν σπουδαῖον πράττοντα τὰ προστατόμενα παρὰ τοῦ κυρίου αὐτοῦ

942 τοῦ τυράννου] τοῦ βασιλέως τοῦ νέου] ἥγουν τοῦ Διός διά-  
κονον] ὑπηρέτην

943 πάντως] ἵσως η ἀληθῶς καινὸν] νέον ἀγγελῶν] † μηνύσων  
ἔλήλυθεν] ἥλθεν

944 ἡμέτερον † σοφιστὴς ὁ ῥήτωρ, ὁ διδάσκαλος ὁ σοφίζων ἐτέρους, ὁ  
ἀπατεών, ὃθεν σοφιστὴν κακίας τὸν διάβολον λέγουσι, καὶ ὁ πλάσματά τινα  
γράφων, καὶ τὰ μὴ ὄντα ὡς ὄντα καὶ γεγονότα παριστῶν· τινὲς δὲ καὶ  
φιλοσόφους τοὺς πρὸς χάριν καὶ κατὰ ῥήτορας γράφαντας σοφιστὰς ὀνομά-  
ζουσιν, δόποιοι εἰσιν ὧν τοὺς βίους ἀναγράφει Φιλόστρατος

τὸν σοφιστὴν] τὸν σοφίαν ὑποκρινόμενον, η ἀπατεῶνα ὑπέρπικρον]  
† ἥγουν λίαν πικρόν

945 ἡμέροις] † ἥγουν τοῖς ἐφημέροις, τοῖς ἀνθρώποις

946 πορόντα] † παρασχόντα

<sup>1</sup> Homer does not use ἀνάστειν with Ἀχαιοῖς. He has, however, Αἰτωλοῖσιν ἀνασσε  
N 218 and ἀρχένειν Τρώεσσι E 200.

- 947 πατὴρ] ὁ Ζεύς      ἀνωγε] ἐκέλευσεν      σ'] τὸ στέ πάλιν τέθεικεν  
ἐπαναλήψεως συνηθείᾳ      κομπεῖς] μετὰ κόπμου λέγεις
- 948 αὐδᾶν] λέγειν      πρὸς ὅν] καὶ ἐκείνους      ἐκπίπτει] ἥγουν ἐκπε-  
σεῖται κατὰ ἀντιχρονισμόν
- 949 μέντοι] δὲ αἰνικτηρίως] αἰνιγματωδῶς καὶ ἀσαφῶς
- 950 αὐθ' ἔκαστα] † αὐτὰ ἔκαστα· διὸ καὶ ὁξένεται φράζε] λέγε  
Μηδὲ μοι διπλᾶς δόδοις: εἰ γὰρ ἀσαφῶς εἴποις, πέμψει με πάλιν πρὸς σὲ ὁ  
Ζεὺς ἵνα σαφῶς εἴπῃς
- 951 Προμηθεῦ] ὡ προσβάλης] ἥγουν προξενήσης
- 952 τοιούτοις] τοῖς ἀσαφέσιν μαλθακίζεται] ἀπατᾶται, χαυνοῦται,  
παράγεται
- 953 σεμνόστομος] κατ' εἰρωνείαν ὁ λόγος. | ἀντὶ τοῦ κενόδοξος καὶ  
οἰήσεως γέμων φρονήματος] ἐπάρσεως πλέως] πεπληρωμένος
- 954 ὁ μῦθος] ὁ λόγος τούτου ὑπηρέτον] δούλου, ἀγγέλου
- 955 νέον νέοι] νεωστί· οὐ γὰρ ἀρχαία ὑμῖν ἡ βασιλεία κρατεῖτε]  
ἄρχετε δοκεῖτε] νομίζετε
- 956 Ἐπειδὴ ναίειν εἶπεν, ὁ δὲ ναίων ἐντὸς τείχους ναίει, διὰ τοῦτο πέρ-  
γαμα εἶπε· λέγει δὲ τὸν οὐρανόν. πέργαμα γὰρ κυρίως λέγεται τὰ ὑψηλὰ  
τείχη, τουτέστι τὰ ὑπὲρ γῆν ὄντα καὶ εἰς ὕψος αἱρόμενα
- ναίειν] οὐκεῖν ἀπειθῆ] ποταπά; | δέον εἰπεῖν ἀπειθῶς, ὁ δὲ πρὸς τὸ  
πέργαμα τὴν σύνταξιν ἔτρεψεν πέργαμο] ἥγουν τὸν οὐρανόν
- 957 δισσοὺς] τὸν Οὐρανὸν καὶ τὸν Κρόνον τυράννους] βασιλεῖς  
ἡσθόμην] ἥγουν ἔγνων, εἶδον
- 958 κοιρανοῦντ'] βασιλεύοντα ἐπόψομαι] ἐκπεσόντα ἵδω
- 959 αἰσχιστα καὶ τάχιστα] † ἥγουν ἀτίμως καὶ ταχέως μή] μὴ ἄρα
- 960 ταρβεῖν] φοβεῖσθαι ὑποπτήσειν] ὑποστέλλεσθαι τοὺς νέους  
θεούς] ἥγουν τὸν Δία καὶ τοὺς σὺν αὐτῷ
- 961 πολλοῦ] μέρους τοῦ παντὸς] † ἥγουν οὐδαμῶς φοβοῦμαι τούτους
- 962 κέλευθον] ὁδὸν ἐγκόνει] † ἥγουν σπουδαίως τρέχε
- 963 πεύση] μαθήσῃ ἀν· ἐνταῦθα γὰρ τὸ ἀν σύναπτε (the verse has ἀν  
ἰστορεῖς) ἰστορεῖς] ἐρωτᾶς
- Ἴστορῶ τὸ ἐρωτῶ, ὡς ἐνταῦθα· τὸ ἴστορίαν τινὰ διηγοῦμαι· καὶ τὸ  
βλέπω, ὡς παρ' Εὐριπίδη· “οἷμαι δὲ πατέρα τὸν ἐμὸν εἰ κατ' ὅμματα  
ἐξιστόρουν” (Ores. 288)
- 964 τοιοῦσδε] τοιούτοις καὶ πρὶν] ὅτε τὸ πῦρ κέκλοφας αἰθαδί-  
σμασιν] κομπάσμασιν· ἔλεγες γὰρ ὡς δικαίως κέκλοφας

965 τάσδε] ἐν αἷς νῦν τυγχάνεις πημονὰς] βλάβας, τιμωρίας καθώρμισας] † ὥσπερ εἰς λιμένα τινὰ ἐνέβαλες

966 Τῆς σῆς λατρείας: τουτέστιν οὐκ ἔθελήσω τῷ Διὶ λατρεύειν ὥσπερ σὺ ἡ πάσχειν οὕτω κακῶς. τοῦτο δὲ διὰ τῆς κατασκευῆς δῆλον ποιεῖ. ἐπὶ τοῦ ἀλλάττω δὲ οὐ μόνον τὸ διδόμενόν ἐστι γενικὴ καὶ τὸ λαμβανόμενον αἰτιατική, ἀλλὰ καὶ τοῦμπαλιν, ὡς κάντανθα, καὶ παρ' Ὁμήρῳ χρύσεα χαλκείων (Ζ 236) ἡλλάξατο. ἐκεῖ γὰρ ὁ Γλαῦκος χρύσεα δοὺς χάλκεα ἔλαβεν

λατρείας] δουλείας δυσπραξίαν] † ἥγουν τὴν τιμωρίαν

967 ἐπίστασ'] γίνωσκε ἀλλάξαιμ'] ἀντιδοίην

968 κρείσσον] ἐστὶν οἷμαι] ὑπολαμβάνω λατρεύειν] δουλεύειν ἥγουν προσταλαῖπωρεῖν

969 φῆναι] † φανῆναι πιστὸν] † βέβαιον ἄγγελον] † ἥγουν ὑπηρέτην

970 Οὕτως ὑβρίζειν: ἡ τὸν Ἐρμῆν λέγει, οὗτος γὰρ πρόσθεν τοῦτον ὑβρίσας τοιαῦτα παρ' αὐτοῦ ἥκουσεν, ἡ ὑβρίζοντας λέγει πληθυντικῶς τὸν Δία, ἡ εἰ βούλει γε ἀμφοτέρους· διὸ καὶ πληθυντικῶς ἔρηγται καὶ ἀμφοτέρων γάρ ὕβριν ὁ λόγος ἔχει, τοῦ μέν, ὡς δούλου, τοῦ δέ, ὡς οὐκ ἄξιου ὅντος πιστούς ὑπηρέτας ἔχειν χρεῶν] πρέπον

971 χλιδᾶν] τρυφᾶν καὶ εἰς οὐδὲν ταῦτα λογίζεσθαι τοῖς παροῦσι πράγμασιν] ἥγουν ταῦς προσούσας σοι νῦν δυστυχίας

972 χλιδῶντας] τρυφῶντας ὥδε] οὕτως

974 ἡ] ἄρα συμφορᾶς] αἷς πάσχεις ἐπαιτιᾷ] ἐπὶ τούτοις αἰτιᾳ

975 ἀπλῶ] σαφεῖ ἔχθαιρω] μισῶ

976 παθόντες] παρ' ἐμοῦ κακοῦσι] κακοποιοῦσι ἐκδίκως] ἀδίκως

977 Εἰκότως εἶπε τὸ κλίνω καὶ οὐχ ὁρῶ· ἀκούσας γὰρ αὐτοῦ ἀπαιδεύτους λόγους κατὰ τῶν θεῶν προάγοντος ἐνταῦθα τουτὶ συνεπέρανεν κλύω] αἰσθάνομαι μεμηνότ'] μαινόμενον οὐ μικράν] ἀλλὰ μεγάλην

978 νόσημ'] ἐστὶ στυγεῖν] μισεῖν

979 Εἴης φορητός: ἥγουν εἰ τοσούτοις κακοῖς συνὼν θρασύνῃ, τί ποτ' ἀν ἔδρασας εὐτυχῶν εἴης] οὐκ ἄν εἴης εἰ πράσσοις] ἥγουν ἐπραττεις

980 τόδε] τὸ οἷμοι οὐκ ἐπίσταται] οὐ γινώσκει

981 ἐκδιδάσκει] ὥστε κάκεῖνος τοῦτο μαθήσεται ὁ γηράσκων] † ὁ παλαιούμενος

982 Οὕπω σωφρονεῖν ἐπίστασαι: ἐπειδὴ δυστυχῶν οὐχ ὑποκλίνῃ ταῦς συμφορᾶς, ἀλλὰ τοῦ Διὸς καταφέρῃ, ὥσπερ οὐκ εἰδὼς ὅτι σοῦ μεῖζον ἴσχυει

σύ γ' οὖπω] ἥγουν πολλῶν ἐτῶν ὡν οὐδέπω ἔφρόνησας ἐπίστασαι]  
γινώσκεις

983 γάρ] εἰκότως λέγεις προσηγόρων] ἥγουν προσεφώνουν ὑπηρέτην] δοῦλον

984 ἕοικας] φαίνη πατήρ] ἥγουν ὁ Ζεύς

985 Καὶ μὴν ὀφείλων: εἰπόντος τοῦ Ἐρμοῦ πρὸς τὸν Προμηθέα ὡς ἕοικας οὐδὲν ἐρεῖν ὡν χρῆσει πατήρ, οὗτος εἰρωνευόμενός φησι πρὸς αὐτόν, καὶ μὴν ὀφείλων καὶ χρεωστῶν αὐτῷ χάριν τίνοιμι ἀν καὶ ἀνταποδοίην· ὅπερ ὁ Ἐρμῆς γνοὺς ἐν εἰρωνείᾳ ḥηθέν, οὐ γάρ ὥφειλε Προμηθεὺς οὐδοτιοῦν τῷ Διὶ, αἰτιάται τοῦτον κερτομήσαντα καὶ εἰρωνευσάμενον αὐτὸν ὡς παιδία, ὥσπερ ἀν εἰ μηδὲν ἐπήσθετο ὅτι ψεύδεται. τινὲς δὲ τὸ παῖδα ἀντὶ τοῦ δοῦλον νοοῦσιν, ἵν' ἦ δὲ λόγος διὰ τὴν τοῦ Ἐρμοῦ δουλείαν, ὅτι σὺ μὲν ὡς δοῦλος πάντα ὀφείλεις ὑπηρετεῖν αὐτῷ, ἐγὼ δὲ οὐ. ὅπερ ἐξελέγχεται διὰ τῆς τοῦ Προμηθέως κατασκευῆς

καὶ μὴν] ἐν εἰρωνείᾳ ὁ λόγος ὀφείλων] χρεωστῶν τίνοιμ'] ἀποδοίην

986 ἐκερτόμησας] ὀνείδισας δῆθ'] τάχα παῖδ'] νήπιον, νέον

987 οὐ γάρ] ναὶ παῖς] νήπιος τοῦδ'] τοῦ νηπίου ἀνούστερος] ἀνοητότερος

988 προσδοκᾶς] ἐλπίζεις πευσεῖσθαι] μαθεῖν

989 αἴκισμ'] κόλασις

990 προτρέψεται] παρακινήσει γεγωνῆσαι] εἰπεῖν

991 πρὶν ἀν] ἥγουν πρὶν ἀν τοῦ προσόντος ἐμοὶ δεσμοῦ ἐκλυθῶ

992 πρὸς ταῦτα] ἥγουν διὰ ταῦτα αἰθάλονσα φλόξ] καυστικός, ἥγουν ἀστραπαὶ τε καὶ κεραυνός

993 λευκοπτέρω] ἥγουν λευκῇ νιφάδι] χιόνι βροντήμασιν] ἥγουν σεισμοῖς

'Επειδὴ αἱ βρονταὶ ἄνωθεν γίνονται ḥηγνυμένων νεφῶν, διὰ τοῦτο βροντήμασι χθονίοις εἰπεν, ἀντὶ τοῦ τῷ τὴν γῆν κινοῦντι σεισμῷ

994 κυκάτω] ὁ Ζεύς καὶ ταρασσέτω] ἐκ παραλλήλου

995 γνάμψει] ἐπικλάσει, ἀλλάξει τῶνδε] τῶν βροντῶν καὶ σεισμῶν φράσαι] εἰπεῖν αὐτῷ

996 πρὸς οὐ] παρ' οὐτινος χρεών] ἀποκείμενον ἐκπεσεῖν] ἐκβληθῆναι τυραννίδος] τῆς βασιλείας

997 ὅρα] βλέπε νῦν] δή ταῦτ'] ἀ φής ἀρωγά] βοηθοῦντα, ὥφελημα· κερδαίνεις γάρ οὐδὲν ταῦτα λέγων

998 ὥπται] τεθέαται πάλαι] ἐξ ἀρχῆς τάδε] ὅτι οὐδὲν ὠφελοῦμαι ἐκ λόγων

1000 τὰς παρούσας πημονὰς] † ἥγουν ἀφ' ὧν πάσχεις κακῶν μάθε φρονεῖν

1001 ὁχλῆς] ἐνοχλεῖς ὕπως] ὥσπερ παρηγορῶν] παρ' ἀ φρονῶ πείθειν ἐπιχειρῶν

Κῦμ' ὕπως παρηγορῶν: ἥγουν ὥσπερ παρὰ κῦμα ἀγορεύων καὶ λέγων. παροιμία γάρ ἐστιν, ὥσπερ εἰς κῦμα λαλῶν, ἐπὶ τῶν ἀναισθήτων ἔχόντων. ὡς γὰρ κῦμα προσκροῦον ἀεὶ παραλίαις πέτραις οὐδὲν ἀνέι ἀλλὰ μάτην πονεῖ, οὕτως οὐδὲν αὐτός, φησίν, ὁχλῶν μοι ἀνύσεις τι ὥστε ἀ χρήζεις ἀκοῦσαι

1002 Supra vers. † ἥγουν ἐννόησον ὡς οὐδέπω ἐγώ θηλυνθῶ φοβηθεὶς

1003 γνωμῆν] † ἐπεὶ σκληρός ἐστι θηλύννοντος] θῆλυς τὸν νοῦν, ἥγουν μαλακὸς καὶ ὑπείκων αὐτῷ

1004 λιπαρήσω] παρακαλέσω τὸν μέγα] τὸν μεγάλως στυγούμενον] μισούμενον ὑπ' ἐμοῦ

1005 γυναικομίμοις] γυναικα μιμουμένοις ὑπτιάσμασιν] ἥγουν ἐκτάσειν ὑπτίαις χειρῶν

1006 δέω] ἐλλείπω

1007 Λέγων ἔοικα: τουτέστιν ἐπειδὴ οὐ πείθῃ τοῖς ἐμοῖς λόγοις, φαίνομαι καὶ ἄλλα πολλὰ λέγων ματαίως καὶ ἀνονήτως λέξειν ἔοικα] φαίνομαι ἔρειν] λέξειν

1008 Supra vers. † ἥγουν ἐνδίδως ὥσπερ τὰ ὑπὸ ὕδατος μαλθακιζόμενα σκληρὰ οὐδὲν] οὐδαμῶς λιταῖς] ταῖς ἐμαῖς παρακλήσεσιν

1009 στόμιον] τὸν χαλινόν νεοξυγῆς] νεωστὶ ὑπελθῶν τῷ ζυγῷ

1010 πῶλος] ἡμίονος, ἵππος βιάζῃ] † ἥγουν βίᾳ ἥκεις ἡνίας] ἥγουν τὴν ἰσχὺν τοῦ Διός

1011 ἀτάρ] δὲ σφοδρύνη] θρασύνη, κομπάξεις ἀσθενεῖ] ἀδυνάτῳ σοφίσματι] ψευδεῖ ἀπάτῃ ἦν περὶ Διὸς λέγεις

1012 Ante vers. γνωμικόν αὐθαδία] ἡ ἀλαζονία φρονοῦντι μὴ καλῶς] ἥγουν τῷ ἄφρονι

1013 αὐτὴ καθ' αὐτὴν] † ἐὰν μὴ καὶ ἔξωθεν προσλάβῃ ἰσχὺν πρὸς δυνατοῦ τινος σθένει] δύναται

1014 σκέψαι] † ἐννόησον, σκόπει ἐμοῖς πεισθῆς λόγοις] ὥστε εἰπεῖν ἄπερ βούλεται ὁ Ζεύς

1015 χειμῶν] ζάλη καὶ ταραχή τρικυμία] ἥγουν κλύδων

1016 ἔπεισ'] ἐπελεύσεται, καταλήψεται ἄφυκτος] ἦν οὐ δυνήσῃ ἐκφυγεῖν ὁκρίδα] τραχεῖαν καὶ χαλεπήν

- 1017 φάραγγα] τὸ ἥγουν τὸ ὄρος κεραυνίᾳ φλόγῃ] τὸ ἥγουν κεραυνῷ  
 1018 πατήρ] ὁ Ζεύς σπαράξει] τὸ διαρρήξει τήνδε] τὸ ἐν ᾧ δέδεσαι  
 δέμας] τὸ σὸν σῶμα
- 1019 ἀγκάλη] τὸ κοίλωμα· ἥγουν ἐντὸς αὐτῆς κρυβήσῃ βαστάσει]  
 ἥγουν δέξεται
- 1020 μακρὸν δὲ μῆκος] ἥγουν πολύ· τουτέστι πολλοὺς χρόνους ἐκτελευ-  
 τῆσας] ἐκτελέσας ἐντὸς
- 1021 ἄψορρον] ὅπισθορμήτως εἰς φάος] εἰς τὸ φῶς
- 1022 'Ο ἀετὸς ἀνάκειται τῷ Διὶ ὡς ἤδων βασιλικόν· κύνα δὲ αὐτὸν λέγει  
 διὰ τὸ ἀρπακτικόν, ἢ διότι ἀναιδῶς ἔμελλε τῷ Προμηθεῖ ἐπιτίθεσθαι. ὃν  
 ἐτόξευσεν Ἡρακλῆς ὅτε τὸν περὶ τῶν μῆλων ἀθλον ἐπόνει, ὃς ἐνδέκατος ἦν  
 αὐτῷ. ἵσθι δὲ ὡς διὰ πάσης τῆς ἡμέρας τὸ Προμηθέως ἥπαρ τῷ ἀετῷ βιβρω-  
 σκόμενον, ἀνεπληροῦτο πάλιν ἐν νυκτὶ καὶ ἄρτιον ἦν. ἄρταμος δὲ ἐστὶ  
 κυρίως ὁ δαιτρὸς ὁ τὰ ἄρτια καὶ δλόκληρα τέμνων, καὶ ἀπὸ τούτου διαρταμέω  
 διαρταμῶ τὸ τέμνων καὶ κατακόπτω
- πτηνὸς] τὸ πετόμενος οὐχὶ πεξός δαφοινὸς] λίαν φονικός λάβρος]  
 λίαν βαρὺς καὶ μάργος
- 1023 διαρταμήσει] κατακόψει, ῥήξει σώματος] τοῦ σοῦ ράκος  
 μέγα] τὸ ἥγουν τὸ δέρμα τοῦ μεγάλου σώματος
- 1024 ἄκλητος] τὸ αὐθόρμητος ἔρπων] τὸ ἐρχόμενος δαιταλεὺς]  
 δαιτυμών πανήμερος] ἥγουν διὰ πάσης τῆς ἡμέρας
- 1025 κελαινόβρωτον] ἥγουν τὸ μέλαν ἥπαρ] τὸ σὸν ἐκθοινήσεται]  
 καταφάγοι
- 1026 τοιοῦνδε μόχθου] τῆς τοιαύτης δυστυχίας τέρμα] τέλος μήτοι]  
 μηδαμῶς προσδόκα] ἔλπιζε
- Μήτοι προσδόκα: ἥγουν μὴ ἀπαλλαγὴν ἔλπιζε τῆς συμφορᾶς, εἰ μὴ τις  
 τῶν θεῶν θελήσει κινδυνεῦσαι, βουλόμενος ἀπαλλάξαι σε τῶν κακῶν. τοῦτο  
 δὲ οὐδέποτε ἔσται, ὡστ' οὐδ' (ὡς τοῦδ' ?) αὐτός, εὖ ἵσθι, λελύσῃ
- 1027 Supra vers. τὸ ἥγουν πρὶν ἂν τις τῶν θεῶν διαδέξηται τὴν σὴν  
 τιμωρίαν· ὃ οὐκ ἀν γένοιτο ποτε
- 1028 εἰς ἀναύγητον] ἥγουν εἰς τὸν σκοτεινὸν καὶ μὴ αὐγῆν τινα ἔχοντα  
 φωτός. μολεῦν] ἐλθεῦν
- 1029 κνεφαῖα] σκοτεινά ἀμφὶ Ταρτάρου βάθη] ἥγουν εἰς τὸν βαθὺν  
 Τάρταρον
- 1030 πρὸς ταῦτα] τὸ ἥγουν διὰ ταῦτα βούλευ'] σκόπει τὰ συμφέροντά  
 σοι ὡς] ὅτι πεπλασμένος] ἥγουν ψευδής

1031 Τὸ κόμπος εἶπε κατὰ τὴν τοῦ Προμηθέως δόξαν· ὥστο γάρ 'Ερμῆν μάτην πρὸς αὐτὸν ταῦτα κομπάζειν ὁ κόμπος] † ἥγουν οἱ μετὰ κόμπου λόγοι λίαν γ' εἰρημένος] ἥγουν ἀληθῆς καὶ οὐ μάταιος

1032 ψευδηγορεῖν] ψευδῆ λέγειν· ἐκεῖνος γάρ προσέταξέ μοι ταῦτα σοι φάναι

1033 τὸ Δῖον] † τὸ τοῦ Διός, ἥγουν ὁ Ζεύς πᾶν ἔπος] † ἥγουν πάντα λόγον ὃν ἂν εἴποι τελεῖ] † πληροῖ, ὥστε τελέσαι καὶ ἡ κατὰ σοῦ εἰρηκεν

1034 πάπταινε] σκόπει φρόντιξε] τοῦ λυσιτελοῦντος αὐθαδίαν] ἀλαζονεῖαν. | Ἰωνικόν

1035 ἄμεινον] βέλτιον πρᾶγμα ἡγήσῃ] λογίσῃ

1036 'Ερμῆς] ὁ οὐκ ἄκαιρα] ἀλλ' ἔγκαιρα καὶ ἀναγκαῖα

1037 ἄνωγε] ἥγουν εἶπεν τὴν αὐθαδίαν] † τὴν ἀλαζονεῖαν καὶ ἀπείθειαν

1038 μεθέντ'] † ἀφέντα ἐρευνᾶν] ζητεῖν τὴν σοφὴν εὐβουλίαν] † τὴν φρόνιμον φρόνησις γάρ ἐστι τὸ καλῶς βουλεύεσθαι.

1039 Ante vers. γνωμικόν πείθου] καταπείσθητι σοφῶ] οἷος αὐτὸς εἰ αἰσχρὸν] † ὁ κοινῶς λέγουσιν ἀσχημον ἀμαρτάνειν] † ἥγουν μὴ καλῶς βουλεύεσθαι

1040 ἡμέτερα † εἰδότι τοῖ μοι: ἡ συστηματικὴ αὕτη ἔκθεσις τοῦ δράματος κώλων ἐστὶν ἀναπαιστικῶν νο̄', ὃν τὰ μὲν εἰσὶ δίμετρα ἀκατάληκτα, τὸ θ',<sup>1</sup> τὸ ιδ', τὸ λα', τὸ λε', τὸ μ', καὶ τὸ μδ' μονόμετρα, τὰ δὲ τῶν ἀποθέσεων δίμετρα καταληκτικά, ἦτοι ἐφθημιμερῆ, ὃν τελευταῖος καὶ παντὸς τοῦ δράματος, "ἐσορᾶς μ' ὡς ἔκδικα πάσχω". ἐπὶ ταῦς ἀποθέσει παράγραφος, ἐπὶ δὲ τῷ τέλει κορωνὶς ἡ καὶ τὸ δράμα περατοῦσα καὶ οὖν ἐπισφραγίζουσα εἰδότι] † γινώσκοντι τάσδ' ἀγγελίας] † τὰ τοῦ Διὸς προστάγματα

1041 ἐθώνειν] † ἀγρίως καὶ αὐθαδῶς εἶπεν

1042 ἐχθρὸν ὑπ' ἐχθρῶν] † ὡς ἐγὼ παρὰ τοῦ Διός ἀεικές] † ἀπρεπές

1043 πρὸς ταῦτ'] † διὰ ταῦτα

1044 ἀμφήκης] διόλου καυστικός

† ἀπὸ μεταφορᾶς τῶν ἀμφοτέρωθεν ἡκονημένων ἔιφῶν. ἀμφήκη τὸν κεραυνὸν εἶπεν, ὡς ἀμφοτέρωθεν καίοντα. μεταφορικῶς δὲ καὶ βόστρυχον λέγει διὰ τὸ δίκην βοστρύχου πίπτειν τὸν κεραυνόν. σφάκελος δέ ἐστι κυρίως ὁ

<sup>1</sup> 1048ff.: colon 9 κῦμα δὲ πόντου, 10 τραχεῖ . . . συγχώσειεν, 11 τῶν . . . διόδους, 12 ἐς . . . ἄρδην, 13 ρίψειε . . . ἀνάγκης, 14 στερρᾶς δίναις, 15 = 1053. 1073ff.: colon 35 μέμψησθε τύχην, 36 μηδ' . . . ὑμᾶς, 37 εἰς . . . εἰσέβαλεν, 38 μὴ . . . αὐτάς, 39 εἰδοῦται . . . ἐξαίφνης, 40 οὐδὲ λαθραίως, 41 εἰς . . . ἄτης, 42 = 1079.

σπασμὸς τοῦ ἐγκεφάλου, ἐξ οὐ καὶ σφακελισμὸς ἡ παραπληξία αἰθήρ] ὁ ἀήρ

1045 ἐρεθιζέσθω] κινείσθω σφακέλῳ] συστροφῇ καὶ ταραγμῷ

1046 χθόνᾳ] τὴν γῆν πυθμένων] τῶν θεμελίων

1047 αὐταῖς] σὺν πνεύμα] ἄνεμος κραδαίνοι] ἥγουν κραδαινέτω καὶ κινέτω

1048 πόντον] τῆς θαλάσσης τραχεῖ] σφοδρῷ βροθίῳ] ῥεύματι

1049 συγχώσειν] συγχώσατω ἐμέ

1050 διόδους] εἰς τὰς διεξόδους, τὰς πορείας κελαινὸν] σκοτεινόν

1051 ἄρδην] ὅμοι βρίψει] βρίψάτω

1052 στερρᾶς] ἴσχυρᾶς, βιαλαῖς δίναις] συστροφαῖς

† εἰώθασιν οἱ πρὸς τὰ ἄνω τι βρίψειν βουλόμενοι τοῦτο περιιδυέν καὶ περιστρέφειν πρῶτον ἐν ταῖς χερσὶν, εἴτ' ἀφιέναι, ὡς ἂν εἰς ὅσον ἔξεστιν ὕψος ἀνελθὸν ἀξίαν ὑποσταίη τὴν πτῶσιν. τοῦτο γοῦν κάνταῦθα, φησί, περιδινήσας τούμὸν σῶμα, βρίψάτω ἐν ἴσχυρᾶς ἀνάγκαις εἰς οὐρανὸν ὅμοι καὶ εἰς τὸν Τάρταρον. διὰ τοῦτο δὲ Τάρταρον εἶπεν, ἐπεὶ εἰ πρὸς οὐρανὸν αὐτὸν ἔρριψεν ἀνάλογον ἀν καὶ τὴν πτῶσιν ὑπέστη, οὐ μόνον τῷ ὕψει τοῦ οὐρανοῦ ἀλλὰ καὶ τῇ δυνάμει τοῦ βρίψαντος

1053 πάντως] † ἀληθῶς οὐ θανατώσει] † ἀθάνατος γάρ είμι

1054 τοιάδε μέντοι] τῶν μὲν φρονίμων καλοὺς ἀν ἀκούσαις λόγους μέντοι] δὲ φρενοπλήκτων] τῶν τὰς φρένας πληγέντων, τῶν μανικῶν

1055 τ'] καὶ

1056 τὶ γὰρ] ἥγουν οὐδέν παραπαίειν] μαίνεσθαι αὐτὸν

1057 ἡμέτερον † ἦν τοῦδ' ἀτυχῆ: τοῦτο οὔτως εἴποις· ἦν ἀτυχῆ ὁ Προμηθεὺς δηλονότι τοῦδε, ἥγουν τοῦ μὴ παραπαίειν. πρὸς γὰρ τὸν χορὸν ποιεῖται τὸν λόγον, τὶ τῶν μανιῶν χαλᾶ καὶ ἐνδίδωσιν οὐδέν δηλονότι· ἥγουν εὶ μὴ μαινόμενός ἐστιν ἀλλὰ σωφρονέν, τὶ δῆτα οὐκ ἐνδίδωσι τῆς μανίας, ἀλλὰ τοιαῦτα οἷα οἱ μαινόμενοι φθέγγεται ἀντιστάμενος πρὸς τὸν Δία. οἱ δὲ γράφοντες εὶ τάδ' ἐντυχῆ, οὐκ ἵσασιν, οἷμαι, τὰ περὶ τῶν μέτρων. εἴρηκε δὲ τοῦτ' ἀσυνδέτως ὡς ἔστιν ἔθος αὐτῷ. ὅτι δὲ πρὸς τὸν χορὸν ποιεῖται τὸν λόγον, δηλοῦ τὸ ἔξῆς

τοῦδ'] † τοῦ μὴ παραπαίειν ἀτυχῆ] † οὗτος χαλᾶ] † ἐνδίδωσιν μανιῶν] † ἥγουν οὐδέν

1058 ὑμεῖς] οἱ τοῦ χοροῦ πημοσύναις] δυστυχίαις

1059 συγκάμνουσαι] † συμπονοῦσαι τόπων] ἐκ τῶν τόπων τῶνδε

1060 μετά που χωρεῖτ'] μεταχωρεῖτε· εἰκότας δὲ πεποίηκε τὸ ὑπερβατὸν κίνησιν παρεγγυώμενος καὶ μετανάστασιν τῷ χορῷ θῶσ] ταχέως

- ιο61 μη̄] τ̄ ἵνα μή̄ ήλιθιώσῃ] εἰς ἀναισθησίαν ἄξη  
ιο62 μύκημ] κτύπος ἀτέραμνον] σκληρὸν καὶ σφοδρόν  
ιο63 φώνει] λέγε παραμυθοῦ] παράπειθε  
ιο64 πείσεις] καταπείσεις ἐμέ  
ιο65 τλητὸν] ἀνεκτὸν ἡμῖν· οὐ γὰρ καταλείψω αὐτὸν παρέσυρας]  
ἔξηνεγκας, παρεσύρης εἰπεῖν  
ιο66 κακότητ'] κακίαν· τὸ γὰρ προδιδόναι τοὺς φίλους εἰς τοῦτο φέρει  
ιο67 τοῦδ'] τοῦ Προμηθέως χρῆ] ἀπόκειται τούτῳ  
ιο68 Ante vers. γνωμικόν προδότας] τῶν φίλων ἔμαθον] τ̄ ἐδιδά-  
χθην παρὰ τῶν οὕτω φρονούντων  
ιο69 νόσος] τ̄ νόσημα γὰρ ψυχῆς ἐστι τοῦτο αἴσχιστον  
ιο70 τῆσδ'] τῆς προδοσίας ἀπέπτυσα] τ̄ ἀπεβαλόμην· ἐκ μετα-  
φορᾶς τῶν ἀποπτυόντων τὸν ἐν τῷ στόματι σίελον  
ιο71 ἄτ'] τ̄ ἄτε ἥγουν ἄπειρ  
ιο72 πρὸς ἄτης] ἥγουν μὴ βλάβην σχοῦσαι θηραθεῖσαι] τ̄ ἀγρευ-  
θεῖσαι  
ιο73 τύχην] τὴν θεάν ποτ'] ἄρα  
ιο74 ὡς] ὅτι Ζεὺς] ὁ ἀπρόοπτον] ἄσκοπον, ἀνέλπιστον  
ιο75 εἰσέβαλεν] τ̄ ἐκ παραλλήλου τὰ εἰς μὴ δῆτ'] μηδαμῶς εἴπητε  
τοῦτο  
ιο76 ὑμᾶς αὐτὰς] ἐμβαλεῖτε εἰδύναι] τ̄ γινώσκουσαι  
ιο77 ἔξαιφνης] τ̄ ἀφανῶς, ἀπροσδοκήτως λαθραίως] τ̄ κεκρυμμένως  
ιο78 ἀπέραντον] ἀτελές, ἀδιεξόδευτον δίκτυον] τ̄ ἥγουν περιπλοκήν  
ιο79 ἐμπλεχθήσεσθ'] τ̄ περιπλακήσεσθε ἀνοίας] μωρίας ὑμῶν  
ιο80 Post vers. ἐπίλογος μύθῳ] τ̄ λόγῳ τῷ τοῦ Θερμοῦ  
ιο81 χθῶν] ἡ γῆ σεσάλευται] τ̄ κινεῖται  
ιο82 βρυχία] ἡχητική παραμυκάται] τ̄ ἥγουν μύκημα βροντῆς ἡχεῖ  
ιο83 ἔλικες] συστροφαί  
ιο84 στεροπῆς] ἀστραπῆς ζάπυροι] λίαν καυστικαί στρόμβοι]  
στροφαὶ ἀνέμων  
ιο85 ἐλίσσονται] συστρέφουσι σκιρτᾶ] κινεῖται ἀνέμων] τ̄ ἥγουν  
ἀνέμοι  
ιο86 πνεύματα] πνοαί  
ιο87 στάσιν] μάχην, ταραχήν ἀντίπνουν] ἐναντίαν ἀλλήλοις  
ἐνδεικνύμενα] ἥγουν ποιοῦντα  
ιο88 ξυντετάρακται] σὺν τῷ πόντῳ αἰθήρ] δ ἀήρ πόντῳ] τῇ  
θαλάσσῃ

- 1089 τοιάδ' ] τοιαύτη ριπή ] ὁρμή Διόθεν ] ἐκ Διός  
 1090 τεύχουσα ] κατασκευάζουσα στείχει ] ἔρχεται η ἥλθε  
 1091 μητρὸς ἐμῆς σέβας ] ἥγουν ὡ σεβασμία μῆτερ Θέμις  
 ἥμέτερον † οἱ προστιθέντες ἐνταῦθα τὸ Θέμι καὶ λέγοντες ὡ πάντων Θέμι,  
 οὐ καλῶς προστιθέασι· διὸ περισσὸν ὃν ἔξεβλήθη παρ' ἐμοῦ. χρὴ δὲ λέγειν  
 οὕτως· ὡ αἰθὴρ ὁ εἰλίσσων καὶ συστρέφων τὸ κοινὸν πάντων φῶς, τουτέστι  
 τὸν ἥλιον, ὁρᾶς ἢ πάσχω; ἀναχωρησάντων δὲ πάντων πρὸς τὸν αἰθέρα ὡς  
 καὶ ἐν ἀρχῇ ποιεῖται τὸν λόγον  
 1092 αἰθὴρ ] ὁ ἄήρ κοινὸν φάος ] † τὸ κοινὸν πάντων φῶς ἥγουν τὸν  
 ἥλιον εἰλίσσων ] στρέφων διὰ τῆς τοῦ οὐρανοῦ φορᾶς  
 1093 ἐσορᾶς ] † ὁρᾶς ὡς ] ὅτι ἔκδικα ] † ἔξω τοῦ δικαίου ἥγουν  
 ἄδικα

I have not hesitated to include all the glosses in the above transcript, needless and wearisome as their explanations often are. But such glosses form a constituent factor in the history of Greek lexicography: they are often of value in the study of the relation of the vocabulary of prose to that of poetry; or show the relation of the later to the ancient usage. The reproduction of such minutiae from a commentary of tolerably certain date furnishes material of special value, material the source of which is to be sought chiefly in the Greek Lexica, whose history is now zealously studied. It may also assist in establishing the interrelation of MSS. of different ages.

Scholia and glosses are as sharply distinguished in N as in MSS. of Aristophanes containing Byzantine commentary. Some interlinear matter, as far as substance is concerned, might have been placed in the margin, but normally such comment deals with the explanation of vocabulary. There are, I think, no cases where a scholium has an interlinear beginning as in Vat. 1294 of Aristophanes. Intramarginal glosses by the first hand do not occur unless we include such indications as διήγησις, προκατάστασις. Glosses and scholia often agree in N, as in the case of other MSS., e.g. Ambr. 886. The scholium may take up the gloss or the gloss may derive from the scholium or from a lexicon. There are some forty cases of two glosses (one generally very brief) on the same word or phrase. These I have indicated by a vertical line sepa-

rating the two. Statements about various readings are contained in the body of the scholia and are never indicated by an interlinear or marginal  $\gamma\rho$ .

Though I am not concerned to present a study of the writing and the language of the commentary, a few matters on this score may find a place here, together with certain others of a different kind.

Confusion of unaccented  $\omega$  with  $o$ , due to stress accent, is not uncommon:  $\pi\lambda\nu o\mu\epsilon\nu\eta$  565, but correct in 608;  $\pi\rho o\sigma t\alpha l\alpha i p\omega r\epsilon\nu$  968, but correct in 94;  $\acute{\alpha}m\phi\omega t\epsilon\rho\theta\epsilon\nu$  1044,  $\bar{o}\nu\delta\epsilon p\omega$  1002,  $\acute{\alpha}l\alpha\dot{\zeta}w\nu\epsilon\iota\alpha$  appears in 1034,  $\acute{\alpha}l\alpha\dot{\zeta}o\nu\epsilon\iota\alpha$  in 1037. Confusion of  $ai$  with  $\epsilon$  is rare:  $\theta a\rho s\alpha\lambda\alpha i\omega$  731,  $M\acute{e}g\epsilon\rho\alpha$  576.  $\epsilon i$  and  $\eta (\eta)$  are of course often confounded:  $i\sigma\chi\nu\alpha i\nu\epsilon$  381 after  $\mu a\lambda\theta\alpha s\omega\eta$  380,  $\chi a\lambda e\pi a i\nu\epsilon$  after  $\beta a\rho u n\theta\eta$  390.  $\dot{\alpha}x\lambda\eta\bar{s}$  of the text in 1001 is glossed by  $\dot{\epsilon}n\omega\chi\lambda\epsilon\bar{s}$ .  $\pi\eta\nu\alpha\bar{i}\bar{s}$  for  $\pi o\nu\alpha\bar{i}\bar{s}$  occurs twice (112, 223). Iota subscript is more often omitted than supplied; but  $-a\bar{\nu}$  is preferred to  $-a\bar{\nu}$  in the infinitive.  $\zeta\hat{\omega}\nu$  is always written thus.

$\acute{\epsilon}l\acute{a}t\tau\omega\nu$  and  $\acute{\epsilon}l\acute{a}s\sigma\omega\nu$ ,  $\pi e\pi t\tau\tau\omega$  and  $\pi e\pi s\sigma\sigma\omega$  occur, sometimes in the same paragraph.  $\acute{a}g\gamma\acute{n}\lambda\omega\nu$  is written for  $\acute{a}g\kappa\acute{u}\lambda\omega\nu$  in 488, as  $\acute{a}g\gamma\acute{a}\lambda\eta$  in the text in 1019 for  $\acute{a}g\kappa\acute{a}\lambda\eta$ .  $\acute{a}s\tau\epsilon\nu\epsilon\sigma\tau\epsilon\bar{r}\epsilon\alpha$  appears in 514.

$\delta i\delta\omega\omega n$ ,  $\acute{\epsilon}t\pi p\omega\delta n$ ,  $\kappa a t a p\omega\delta n$  are regularly so written.  $\delta i a t o \bar{u} t o$  occurs (993, 1052), but  $\delta i\bar{a} \tau o \bar{u} t o$  is also found, and so always  $\delta i\bar{a} \tau a \bar{u} t a$ ,  $\delta i\bar{a} \pi a n t \tau \omega$ .  $\tau o \pi a r \acute{a} p \omega n$  is found 215, 898,  $\tau o \epsilon \bar{x} \bar{\eta} \bar{s}$  683,  $\tau o \pi \bar{a} \bar{n}$  215 (in the text),  $\acute{\epsilon}x a r \chi \bar{\eta} \bar{s}$  998; but  $\tau \bar{o} \acute{\epsilon} \bar{x} \bar{\eta} \bar{s}$  1057.

Wrong accentuation is not uncommon:  $\acute{a}\theta\delta\omega\omega n$  702, 934, 1022,  $\epsilon\bar{u}\delta\acute{a}\mu\omega\omega n$  647,  $\gamma\acute{u}\pi\alpha$  286, 392 ( $\gamma\acute{u}\pi\omega\omega s$  in the text, 804),  $\chi a l k \acute{a} s$  799,  $\pi o i\omega\omega n$  508,  $\phi\acute{a}n\omega\omega n$  1032.  $\theta i\gamma\omega\omega n$  849 is regarded as a present, as in the *Christus Patiens* (cf.  $\ddot{\phi}f\lambda\epsilon\omega\omega n$ ,  $\ddot{\phi}f\lambda\omega\omega n$ ). The scribe prefers  $\acute{\omega}t i\omega\omega n$ , e.g. 159, 915, 933, and almost constantly writes  $\mu\bar{h} \delta \acute{e}$ , e.g. 526, 533, 583, 741, 776, 950, and  $\mu\bar{h} \delta \acute{a} m a$ , e.g. 526. As regards enclitics, there is much irregularity: such accentuations as  $\lambda\bar{u} s\omega\omega i \mu\epsilon$  (332),  $\bar{o}\bar{u}\delta\bar{e}\bar{v}\bar{e}\bar{n}$   $\tau i$  (62)  $\pi r \acute{a} \gamma \mu \omega \omega n$   $\acute{\epsilon} \sigma t i$  (298),  $\bar{o}\bar{u}\bar{t} \omega \omega s \phi \eta \sigma i \omega \omega n$  (342),  $\bar{o}\bar{u}\bar{t} \omega \omega s \epsilon l \sigma i \omega \omega n$  (490),  $\kappa e r a n n \bar{a} \omega n \epsilon l \sigma i$  (359), etc. are common.  $\acute{\omega} s \pi \acute{e} \rho \tau i \omega \omega n$  (241) is more probably a slip than a recollection of an old usage (cf. Wackernagel, *Beiträge zur Lehre vom gr. Akzent*, p. 251).  $\tau i \bar{s}$  and  $\tau \bar{i} \bar{s}$  are not always differentiated. I have adopted the modern style throughout in all passages where the reading is unmistakable. The scribe has  $\acute{\epsilon} \sigma t \epsilon$  for

ζστε invariably, I believe. *εἰσαν* is found in 451. Over non-Attic ἄ of the text, both in radical and inflectional syllables, the scribe has inserted H in at least forty cases.

Unattested in the Lexica are ἀντιστρόφως 823, ἀναμυκάομαι 743, κομπορρημονέω 327. Late forms are ζσο 327, κρυβήσομαι 1019; κραθῆναι in 511 may not be the correct reading; at least we find κρανθῆσομαι in 911. λαός appears in 827.

As regards syntax, we may note the frequent use of αὐτοῦ for the reflexive; the genitive with πρὸς in τῆς πρὸς τῶν θεῶν τιμῆς in the last line of the second scholion on 526; the use of the optative without ἀν in the scholia on 526 (first scholion, l. 8), 791, 887 (l. 7), whereas ἀν is added in a like phrase 159 (l. 8); the conditional forms εἰ νοήσει, εὐρήσειεν 682 and εἰ εἴποις, πέμψει 950, ἀν δόξω 386, ἀν ἐμπέσῃ 926 unless this is miswritten for ἐμπέσοι, as is ημερῇ for ἡμεροῖ 379. τοῦτο οὐτῶς εἴποις occurs 1057, but elsewhere, e.g. 62, 400, 421, 538, 682, 762, the imperative is used in similar locutions. Confusion of opt. with subj. occurs in 697, where the text of N, and of three late MSS., has προσμάθοις; in 535 ρένσῃ follows πανθεῖη. A future indic. is glossed by an optative in 103, 1025, and by a subjunctive in 808.

Triclinius scanned all measures except the dactylic by tetrasyllabic divisions and therefore did not recognize the dochmiac. It is noteworthy, however, that he mentions that rhythm by name on two occasions: *Sept.* 778 ἐπεὶ δ' ἀρτίφρων, in his scheme an hypercatalectic antispastic monometer, and *Prom.* 583 βορὰν μηδὲ μοι, an antispastic penthemimeres. In both cases he adds δὲ καλεῖται δοχμαϊκόν.

His excisions are based on the assumption that the traditional text in lyric passages contained superfluous matter disturbing the responsion. In 187 he expelled δῖω, wherein he is followed by some while others expel Ζεύς; in 400, δ' after δακρυσίστακτον and λειβομένα before ρέος (Wilamowitz brackets λ.); in 532, ἄσβεστον; in 550, ἀλαόν; in 558, ίέτητι γάμων; in 887, ἐν γνώμᾳ.

The following authors are either directly cited or indirectly referred to.<sup>1</sup> Homer (86, 91, 328, 365, 428, 436, 592, 754 *Batrach.*,

<sup>1</sup> Occasionally (228, 624, 778, 963, 966) a citation is indicated by one or more >'s placed alongside the column.

940, 966), Hesiod (463), Pindar (789), Sophocles (213, 436), Euripides (228, 397, 682 *bis*, 778, 853, 963), Aristophanes (153, 342, 367), Theocritus (479), Isocrates (577), Epicurus (624), Dionysius Periegetes (790), Philostratus ii (944), Hephaestion (128, 397, 526, 561), Libanius (346).

The custom of writing *γνώμη*, *γνωμικόν*, or *γνωμικῶς* opposite a sententious passage was established in early MSS. In the *Prometheus* M thus calls attention to vv. 35, 319 (or rather 320), and 1039; and a later hand (m<sup>1</sup>) does the same for vv. 309, 685, 1012 (315, 685, 1041 are characterized by *ώραῖον*). In the Naples MS. vv. 17, 103, 224, 275, 378, 638, 685–6, 1039, 1068 are marked as gnomic, while 39 is called *ώραῖον*. A similar procedure appears in Flor. Add. 98. About the same age as M is Vat. 73 and Flor. 7. 15, both containing ‘sentences’, and even earlier was a Turin MS. with excerpts *περὶ ἀρετῆς καὶ κακίας*. Barb. 1. 4 (295) 14th cent. contains only sententiae from Aeschylus (*Prom.*, *Sept.*, *Pers.*) and from six other authors; Paris. 2782 A (16th cent.) contains, i. a., *γνωμικά* from Aeschylus and Pindar.<sup>1</sup>

Less fortunate than the student of the tradition of the text of Sophocles or Euripides, the Aeschylean scholar has not been greatly cheered by the discovery on papyri of evidence anterior to the date of the earliest extant MS. The Firmin-Didot papyrus of the second or third century before Christ yielded, though in a very corrupt state, a new fragment of the *Carians* or *Europe*; a paltry gain in comparison to the *Ichneutae*, the *Antiope* or the *Hypsipyle*. No specimen of any extant play of Aeschylus has, I believe, as yet been uncovered from the soil of Egypt, more fertile in yielding extracts from the *Oedipus Tyrannus*, *Electra*, and *Antigone*, and more generous still in the case of

<sup>1</sup> Paris. 2977 (11th cent.) contains moral precepts from Democritus, Epictetus, etc. Other MSS. in point are Ambros. 277, 716, Ottob. 192, Paris. 2720, Flor. Add. 86. 3, Turic. 283, 343, Urb. 95, Vat. Pal. 139. Several MSS. of Sophocles are made up of *γνώμαι*: Barocc. 143, Ven. Marc. 507 (both 12th cent.), Heidelb. Pal. 140, 356, Vat. 711, 962; and Leid. Vulc. 93. The ‘sayings’ of Aristophanes appear in Flor. 164, Paris. Suppl. 1247, Perug. 1. 62. Similar collections were made or published in the 16th cent. e.g., Paris. 2891 (monostichs, in the hand of Janus Lascaris), Paris. 2889 (Euripides, in the hand of Henri Estienne), Arsenius’ *Ἀποφθέγματα*, printed by Callierges at Rome, not after 1522, and the *Γνώμαι* following Gelenius’ Callimachus 1532. Of like character is Duport’s *Homeri Gnomologia*, 1660.

Euripides, who is represented by fragments on papyrus of the *Andromache*, *Medea*, *Orestes*, *Hecuba*, *Phoenissae*, *Iphigenia in Tauris*, and [Rhesus]. Graecia mendax, modernized in the person of the notorious Simonides, a forger ignorant of the range of contemporary scholarship or contemptuous of its detective skill, attempted to impose upon the credulous the belief that it had unearthed from Egyptian sands a manuscript of the *Persae* dated no less early than 570, over four centuries before our oldest MS., which was written either not long before, or not long after, the year in which men expected the destruction of the world.<sup>1</sup> The Medicean manuscript, approximately the contemporary of Ven. A of Homer, of several manuscripts of Demosthenes, of Urb. 105 of Dionysius of Halicarnassus, etc., represents the tradition of the late ninth century, when many of the earliest extant MSS. of the classical Greek authors, preserved during the seventh and eighth centuries, were first copied in minuscules (first attested in 835) and modernized in accordance with the state of contemporary Byzantine knowledge of the ancient language. Of the earlier history of the text we possess no information that may fairly be called other than conjectural; nor do the "testimonia," scattered here and there in numerous authors citing the extant plays, afford us matter of marked value.

An almost equal silence obtains in the period from the date of the Medicean to the end of the fourteenth century. In the twelfth century Aeschylus was known in part at least to Johannes Tzetzes<sup>2</sup> and Eustathius.<sup>3</sup> Under Andronicus ii Palaeologus (1282–1328) Byzan-

<sup>1</sup> An old colophon in the Medicean at the end of the *Argonautica* is reported to bear the date 6509 = 1000.

<sup>2</sup> Tzetzes cites passages from all the extant plays except the *Supplices*: *Prom.* 268 in *Chil.* 1. 281, *Prom.* 796 in *Chil.* 3. 953; *Septem* 554, 592 in *Chil.* 4. 994, 995; *Pers.* 157 in *Chil.* 7. 358–361, *Pers.* 981 in *Chil.* 10. 728, and a general reference to the *Persae* in *Chil.* 2. 14; *Agam.* 1602 in *Schol. in Proem. Alleg. Il. v.* 510; *Choeph.* 898 in *Chil.* 12. 805; *Eum.* 641 in *Chil.* 8. 222, 230; and general references appear in *Chil.* 8. 226 and on Hesiod *O. D.* 414 (Gaisford, *P. M. G.* 2. 268).

<sup>3</sup> In his commentary on Homer, Eustathius refers to Aeschylus about 148 times, double or triple references included; in that on Dionysius Periegetes, possibly eleven times; in the *Comment. Pindaricorum praefatio*, twice; in the other Opuscula, six times. Apart from such expressions as ἐπιστολή and ἀγώνιοι θεοί, which occur in more than one play, Eustathius cites or refers to verses of the *Prom.* on at least thirty-three occasions, in two of which he does not name the play; *Sept.* 7, 11, 47, 294, 333 (?), 594, 776; *Pers.* 44, 74, 657; *Agam.* 30, 143, 264, 270 (which

tine scholarship attained a distinction comparable to that which it enjoyed in the age of Photius, Suidas and Arethas. In the reign of that unfortunate emperor<sup>1</sup> there flourished such men of letters and of learning as Planudes, Nicephorus Chumnus (who belong in part to the period of Michael VIII), Theodorus Metochites, Pediasimus, Lacapenus, Pachymeres, Philes, Xanthopulus, Hyrtacenus, Moschopulus, and finally Thomas Magister and Triclinius, both of whom, in addition to other work on the dramatic poets, annotated the *μελων ἐκλογή* — *Prometheus*, *Septem* and *Persae*. Triclinius, unaided by the work of any known predecessor, composed a commentary also on the *Agamemnon* and *Eumenides*. Had this more professional scholar not sought to change the text as well as interpret it, later generations had not needed to clear away much rubbish. Yet, even as it is, Triclinius was “the first modern critic of the tragic poets.”<sup>2</sup>

The preëminent value of the majority of the Medicean scholia to Aeschylus has long consigned the whole mass of later Byzantine commentary on the poet to a neglect not altogether deserved. The defects of that commentary need no rehearsing: they are patent, and for years have been a commonplace, especially with those critics in whose opinion the later scholia had no other auxiliaries than those now extant in M. Less widely recognized has been serviceableness of that commentary in tracing Aeschylean tradition back from the age of Andronicus ii to the twelfth or the eleventh century, or even to the age of Photius; and, more important still, in enabling us to obtain a

verse he ascribes to Sophocles), 1540, and possibly 1050; *Cho.* 506, and possibly 6-7; *Eum.* 24; *Suppl.* 262, 885 (1011 is not referred to). He cites or names twenty-two of the lost plays and twenty-three of the Adespata, including the doubtful 458, 460, 461, 463.

<sup>1</sup> His signature from the year 1286 is pictured in the catalogue of the (now burnt) Turin MSS. (no. 226, p. 360).

<sup>2</sup> References to Aeschylus appear to be extremely rare in the works of the above mentioned scholars or men of letters. Planudes refers to *Prom.* 155, 576 and to the use of *ἐπιστολαῖ* for *ἐπιτολαῖ*; Chumnus to *Prom.* 263; Theodorus Metochites to *Frag.* 255; Pachymeres to *Prom.* 380; Hyrtacenus to *Prom.* 105, *Sept.* 593; Moschopulus to *Prom.* 105. But my knowledge of the literature of the period is too slight to warrant any further inference than that these worthies here at least did not necessarily have any other than a secondhand acquaintance with the verses of the poet. Turic. 283 (11th cent.), 343 (13th cent.) gave extracts from many writers among them Sophocles and Euripides, but not Aeschylus.

perspective of the true place of M with reference to the archetype and to the amount of scholia accompanying it.

The opposition between the two schools in estimating the nature and the relation of the later scholia to the scholia of M, does not lack definiteness. On the one hand, Dindorf, and after him Ritschl, Paley, Sorof and others, maintain that nothing in the later commentaries is derived from any ancient MS. older than M, and that the Medicean scholia, which are mostly of Alexandrian origin, are ultimately the primal source of the other scholia without exception. On the other hand, with various differences in detail, Heimsoeth, Seelmann, Reuter, Wilamowitz, Dähnhardt and Mazon claim that the later scholia, and particularly Scholia A, derive from an ultimate source from which the scholia of M were themselves derived. By reason of the fact that they refer to a text showing fewer errors than M, Scholia A are so highly esteemed by certain members of this school that they are regarded as the primary source of emendation.

Were the former of the opposing opinions tenable, the present article had slight reason for existence. But, in the judgment of its writer, the day has long passed when all readings of the later MSS. differing from M can be lightly set aside as mere conjectures of Byzantine epigoni and all scholia in MSS. of the end of the thirteenth or beginning of the fourteenth century summarily dismissed as windy amplifications of the Medicean commentary or as worthless exhibitions of Byzantine vapidly and conceit. Not all the variants, nor all the scholia in the parent of M were registered by the 'corrector' of M, nor is it certain that there were not in existence in the tenth century still other copies of the archetype, copies made in the ninth or tenth century and each having its own excerpts from the interpretative material, which, derived from the *ὑπομνήματα* of the Alexandrians preserved by Didymus and others, finally found a resting place in the one MS. that was destined to survive the wreckage of the seventh and eighth centuries. This, the true archetype of all our existing MSS., was a parchment MS. that took the place of papyrus rolls or of a papyrus book containing Aeschylus' seven plays and written not earlier than the fourth and not later than the sixth century.<sup>1</sup>

<sup>1</sup> The parchment fragment of Aristophanes, found in the Fayûm, is of the sixth century, to which also has been referred the MS. of Dio Chrystostomus, from which all the later MSS. of that author are descended.

Some at least of the scholia of the later Byzantine MSS. thus, it is claimed, preserved also an ancient tradition; and by their feebler light, aided by the stronger reflection of M, we may even hope to visualize the ancient variorum commentary. Animated by this hope, it is the present duty of the student of the Aeschylean scholar to scrutinize the later MSS. of the poet for whatever value, even a negative value, their commentary may possess. Nor will that scrutiny be without the subsidiary gain of determining more exactly the character of Byzantine workmanship during the period of the revival of classical studies in the age of that precursor of the humanists, Demetrius Triclinius. We may reject this or that reading of the text of Aeschylus proposed by Wilamowitz, but his complete or partial collation of thirteen of the most valuable of the later MSS. of the poet is, so far as the text itself is concerned, the most substantial contribution yet made to the realization of the ideal presentation of the tradition which should include in its survey every extant manuscript.

But while our knowledge of the later MSS. has thus been augmented by the collations of the German scholar, there has been no equally significant and orderly presentation of the contents of the commentaries in which, together with more modern material, the traces of the ancient tradition and learning are preserved. There exists in fact no collection of the scholia to Aeschylus that in any sense may be called adequate. Theories about their sources and their interrelation, we have indeed in Francken, Seelmann, Sorof and others; but the increment to our knowledge of the actual contents of the scholia since Dindorf published his collection in 1851 is pitifully small. Less favored than Aristophanes, Aeschylus has had no Zacher, no White.

The history of the publication of the scholia other than the Medicean is briefly told. The first appearance of any portion of the Byzantine commentary dates from the edition of Robortelli (1552), whose authorities are unknown since the only information furnished by him on this score is that for the triad (*Prometheus*, *Septem*, *Persae*) he used two sources, one concise, the other verbose, and, for the other plays, Savelli's 'very old' MS. Some portion of the many blemishes in Robortelli's presentation was removed by Vettori (1557), the first scholar to utilize the scholia of M. From Vettori was derived Stanley's (1663) 'scholiastes vulgaris,' which commentary was substantially

augmented, for the *Prometheus* and *Septem*, and to a less extent for the *Persae*, by the English scholar's collation of Baroccianus 231 (15th cent.) containing Scholia A, and by his inclusion of certain heretofore unknown or unutilized scholia, designated by him Scholia B, that appear in Seldenianus supra 18, a MS. which Mr. T. W. Allen informs me is a representative of a common type of book in the fifteenth century.<sup>1</sup> Pauw (1745) was content to reproduce the material of the English scholar with occasional improvements, which were, however, not the result of recourse to any new MSS. Certain scholia to the *Prometheus* (called Γ, C, or  $\sigma\chiόλια τρίτα$  by later editors) were contributed by Thomas Morrell in his edition of that play published in London, 1773, but not repeated in the later edition (Eton, 1798). The scholia in question, it appears, were either omitted by Robortelli from his source or derived from a MS. containing more material of the type of Scholia A than that used by him and Stanley. Many of Morrell's scholia appear in Paris. 2787 (early fourteenth century) and in Leidensis Vossianus 6, a MS. concerning the date of which Dr. Büchner, Keeper of Manuscripts in the Royal Library at Leiden, kindly informs me that it is probably as old as the thirteenth century. Butler (1809–1816) took over Stanley's and Morrell's material, increased by his own collation of Scholia B for the *Persae* and *Eumenides*. Schütz, in 1821, simply reproduced Butler's material differently arranged. Meantime in 1813, four years after the publication of Butler's *Prometheus*, Faehse, in his *Sylloge lectionum Graecarum glossarum scholiorum in tragicos Graecos atque Platonem*, made known, but in imperfect form, the scholia to the *Prometheus* found in Paris. 2787. References to Faehse's collation was made by Haupt (1826) in cases where the scholia of that MS. either did not appear at all, or appeared only partially, in the scholia already printed.

Ampler sources of supply were drawn upon by Dindorf (Oxford, 1851), who first placed the scholia of M in a separate class. This scholar assembled the material already printed, consulting, apparently directly, Paris. 2787, and also Paris. 2785, which he thought earlier, Wilamowitz later than 2787, whereas, according to the information kindly furnished me by M. Omont, they are of the same age.

<sup>1</sup> This MS., sometimes called Arundelianus, is referred by the Catalogue to the end of the fourteenth or beginning of the fifteenth century.

Furthermore he excerpted Flor. 31. 3 dated 128(6?), 28. 25 (14th cent.), 31. 8 (14th or 15th cent.), Paris. Suppl. 110, Coisl. 353 (both 15th cent.) and Leid. Voss. 6. In an article entitled "Aus Wiener Handschriften," published in the *Sitz.-berichte d. philos.-hist. Classe d. kais. Akad. d. Wiss.* 21 (1856) 278 ff., Moriz Schmidt called attention to the existence in Vindob. philol. Graec. 334 of Triclinius' metrical scholia to the triad, *Agamemnon* and *Eumenides*, and to Thomas' ἐξηγήσεις of the triad. He also printed an extract from the metrical scholia to the *Prometheus*. The Neapolitanus (N) was next requisitioned. In *Philologus* 20 (1863) pp. 16–29 Dindorf edited from that MS. the *σχόλια παλαιά* to the *Agamemnon*, pp. 386–411 Thomas Magister's scholia to the *Septem*, which he called *σχόλια παλαιά*, though the MS. has no such title, as it has in the case of the *Agamemnon*; and in vol. 21 (1864) of the same journal, pp. 193–225, Triclinius' scholia to the *Septem*. His expectation to perform a like service for the *Prometheus* and *Persae*, and to assemble the glosses, remained unfulfilled.

In 1864 in the *Bull. de l'Acad. des Sciences de St. Pétersbourg* 6, 296 ff. (reprinted in the *Mélanges Greco-romains* 2. 487 ff.), Nauck reported the scholia, but not the glosses, to *Prom.* 1–60 from a late MS. in the possession of Alex. von Hieferding that came from the monastery of the Serbian patriarchs in Petsch or Ipek in Old Serbia. The last contribution to the collection of Aeschylean scholia was made by Dähnhardt in his *Scholia in Aeschyli Persas* (1894), wherein he brought together numerous scholia from Vindob. 197 (14–15th cent.), Palat. (Heidelb.) 18 (14th cent.), together with the interlinear glosses from these MSS., Guelf. 88 (15th cent.) and Lips. 1. 4. 43 (14–15th cent.); and compared throughout the commentary of M.

Though the last named work distinguishes the readings of Vindob. 197 and Palat. 18, its citations of the readings of Paris. 2787 and Paris. 2785 still depend on Dindorf's collation of those MSS., a collation that is neither complete nor accurate and furthermore fails to mark the relation of both to Scholia A, which Dindorf took over, sometimes after alteration, from the earlier collections. In fact it is constantly impossible to discover from Dindorf's edition, what reading stands in what MS. His report of the scholia on the *Agamemnon* in N is vitiated by errors. He fails to keep separate Triclinian scholia and the *σχόλια παλαιά* on the same verse; he ascribes to the *παλαιά* scholia that are

certainly Triclinian, and he even omits scholia found in the MS. For the later scholia on the *Agamemnon* one must trust rather Van Heusde's collation in his edition (1864). In his handling of the scholia Dindorf does not really compare the evidence at all. Nor does he cite specifically, except on the rarest occasions, the reading of any scholium in any of the six MSS. named above from which he made excerpts. The result is that we are left in ignorance how far their commentary agrees, or disagrees, with Scholia A, Scholia B, or Scholia C. Dähnhardt, for his part, whose book has for its subject the scholia to the *Persae* only, leaves entirely out of account any of the later commentaries to that play found in the MSS. in Italian libraries, though there are, from the fourteenth century alone, at least eight MSS. containing both scholia and glosses to the play in question.

After the successive deposits of later workmanship have been removed, the oldest stratum of Scholia A seems to depend on a commentary contained in a MS. older than M and probably different from that used by the 'corrector' of M to control the work of the copyist of that MS. Scholia A contain textual readings unknown to M and also a very considerable portion of the glosses that appear in later MSS. Scholia B, on the other hand, at times agree with Scholia A, but generally differ therefrom, but many of the glosses in B occur also in A, while some of the Medicean scholia appear in B but not in A. In view of these facts it has been argued by certain scholars that the original writer of B had a copy of M and also a MS. containing A; but this theory has not won general acceptance. Dindorf, for example, held that the "old scholia" on which B depend were composed by a grammarian only slightly older than Triclinius; he was certainly right in contending that in B are to be sought the evidences of Thomas Magister's interpretation of the three plays of Aeschylus that formed the selection commonly read in Byzantine times. It has already been truly asserted by others that N, though an inferior MS. in some respects, has the distinction, shared by no other MS. of Aeschylus, of presenting, in clearly distinguishable form, the commentary of Thomas and that of Triclinius for the plays commented on by both. Whether or not N was written by Triclinius himself, and, if so, presumably in the early part of the fourteenth century (an interesting question which I hope to treat on another occasion) that MS. opens a perspective for estimating the contributions to Aeschylean scholarship under An-

dronicus ii that is not disclosed by the Seldenianus, the Cantabrigiensis, the Lipsiensis, the Guelferbytanus or any other MS. containing Scholia B. N keeps separate what almost all other MSS. run together. It is the final authority in determining whether certain anonymous metrical scholia are of Triclinian authorship. Though there were other metricians in the age of Triclinius and before him, metricians whose work appears in divers MSS. of the dramatic poets (e.g. Paris. 2821), yet, in the absence of explicit testimony to the contrary, it is the current tendency to refer most such anonymous metrical material to Triclinius alone. There have thus been fathered on him the metrical scholia to *Septem*, *Persae*, *Agamemnon* and *Eumenides* that were first printed in the edition of Stephanus.

Though the exact nature of the scholarly interrelation between Thomas and Triclinius is in many points still undetermined, its general character admits of slight doubt. To a certain extent Thomas was indebted to Triclinius. Thus in Vindob. 334 there appear Thomas' scholia to the triad (*Prom.* fol. 47–72, *Sept.* 73–96, *Pers.* 97–115), and therein he has included certain of Triclinius' linguistic observations (ἐξηγήσεις), designated now by δ. τρ., now by the name in full. Thomas was interested in modern equivalents for ancient words; and on fol. 115<sup>v</sup> he says τὴν τρίτην δὲ ταύτην κώπην ναῦται κοινῇ γλώττῃ τριτζέριον ὀνομάζουσιν. αὐτη ἡ ἐξηγησις Δημητρίου τοῦ Τρικλινίου.

On the other hand, it is Triclinius who was normally under debt to Thomas, a debt which is most conscientiously acknowledged in the Naples MS. in respect of the Life and the Arguments to the *Septem* and *Persae*; while the superscription of the marginal commentary to all the plays of the triad is uniformly τοῦ αὐτοῦ Μαγίστρου σχόλια. These scholia of Thomas were, we know, written after he had composed his commentary on the *Hecuba*, *Orestes*, and *Phoenissae*.<sup>1</sup> In N the scholia of Thomas are introduced by capital letters (which, in the commentary, occur only for this purpose) and by the projection of their initial part from the rest of the column.<sup>2</sup> The remainder of the scholia

<sup>1</sup> Thomas on *Prom.* 853, in Scholia B, says γεγράφαμεν δὲ τὴν ιστορίαν ἐν τῇ Εὑριπίδον Ἐκάβη (v. 886), and in Vindob. 334, fol. 73, in the synopsis of the hypothesis to *Septem*, ἔγραφη δὲ ἡ ιστορία αὐτη ἐξ ἀρχῆς κατὰ λεπτὸν ἐν Φωιτσαῖς Εὑριπίδον.

<sup>2</sup> When the beginning is lost or illegible, the authorship must be determined on other grounds.

is the work of Triclinius. As in the case of Aeschylus, so also in the case of the other authors annotated both by Thomas and Triclinius, it is clear that the latter either took over unchanged, or amplified, or trimmed down, the material supplied by the former. Triclinius' personal contribution was a formal metrical commentary, critical remarks founded on metrical observations with occasional reference to the reading of 'ancient' MSS., and interpretation of various kinds. N alone affords us the surest criteria of matter and form of expression<sup>1</sup> by which we may attempt to separate the individual contributions of these two scholars to the interpretation of Aristophanes,<sup>2</sup> Pindar,<sup>3</sup> and Sophocles.<sup>4</sup>

<sup>1</sup> These criteria form the subject of the investigation by Lehrs *Die Pindarscholien* 1873, 78 ff., by Zacher, "Die handschriften und classen der Aristophanes scholien" in *Jahrb. f. Philol. Suppl. Band* 16 (1887-88) 616-619, and, most fully, by Hopfner, "Thomas Magister, Demetrios Triklinios, Manuel Moschopoulos" in *Sitz.-ber. d. kais. Akad. d. Wiss. in Wien, philos.-hist. Kl.* 172 (1912). My own collection of these criteria corroborates or modifies the conclusions of these writers, which, it is to be observed, were based, so far as Aeschylus is concerned, on the examination of the scholia to the *Septem* alone of the three plays commented on both by Thomas and Triclinius.

<sup>2</sup> In the scholia to Aristophanes, found, e.g., in Barocc. 43, Laur. 31. 4, Paris. 2717, 2821, 2827, Vat. 1294, and in the Aldina. The Life and the Argument to *Plutus* are expressly ascribed to Thomas in Vat. 1294, a MS. that Fulvio Ursino thought (probably erroneously) to have been written by Triclinius himself. In Paris. 2827 the scholia to *Plutus* and *Nubes* are ascribed to Thomas in the superscription, though much of its contents is Triclinian. Paris. 2820 (*Plutus*, *Nubes*, *Ranae*) has σχόλαιον τοῦ Μαγίστρου before *Plutus*, and contain the work of Thomas which Triclinius utilized for his commentary (or one of his commentaries) on Aristophanes. The scholia to *Ranae* in Paris. 2821 contain more joint material than those to *Plutus* or *Nubes*. This MS. may represent Triclinius' first, as Vat. 1294 his later, commentary on *Plutus*. See Zacher, *o.c.*

<sup>3</sup> Pindar: Vratisl. E (*Pyth.* 1-4) in Schneider's *Apparatus Pindarici supplementum* 1844), Mosc. B and Vratisl. C (*Ol.*) in Boeckh i. xi, ii. iv, *Scholia Germani in Pindari Olympia* ed. Mommsen, Kiel 1861, *Scholia recentiora Thomano-Tricliniana in Pindari Nemea et Isthmia* ed. Mommsen, Frankf. on the Main 1865, and *Scholia Thomano-Tricliniana in Pindari Pythia 5-12 ex cod. Flor.* ed. Mommsen, Frankf. on the Main 1867.

<sup>4</sup> The Scholia to Sophocles (Rome 1518), which have been ascribed to Triclinius alone, contain a combination of the commentary of Thomas with additions by Triclinius dealing with metre, critical remarks, and occasional paraphrase (Zacher, *o.c.*). For the scholia to Sophocles ascribed by Dindorf to Triclinius alone, see the Oxford edition, 2. 278 ff.

In his scholia Triclinius makes known his individual property indifferently either by *ἡμέτερον* (-ρα)† or simply by the cross,<sup>1</sup> which latter device was used also by Moschopulus. On some fifteen occasions he marks his purely metrical observations by the former method, while the cross introduces such matters in about the same number of instances. Matters primarily non-metrical are introduced by a *ἡμέτερον*† some twenty times, by † somewhat more frequently. Where the scholium is not a formal description of the metre, it is at times difficult to set off the metrical from the 'non-metrical' observations. Of the ten occurrences of rhetorical terms descriptive of the character of a passage and placed before or after a verse, only one is marked (by †).

In more than forty cases<sup>2</sup> a scholium or gloss in N is similar to or identical with a scholium or gloss in M. In a few instances<sup>3</sup> the gloss or scholium in N reappears in similar or identical form in M, where it has been added by m<sup>1</sup> or by a later hand than that of m<sup>1</sup>.

Triclinius enjoys the distinction of being the one later Byzantine student of the dramatic poets to anticipate modern methods of textual criticism. If he is constantly unconscious of the difficulties of the text or of its corruptions, or attempts the impossible, and is supremely confident (*θείᾳ τινὶ καὶ ἀπορρήτῳ ἐμπνεύσει*) in the correctness of his metrical system, built upon Hephaestion and his own observations,<sup>4</sup> nevertheless he alone in his time had recourse to metre and to manuscript authority as criteria in establishing a sound text. His failures, as his successes, are to be judged solely in the light of the knowledge and the temper of his age.

Other scholia are normally concerned only with the text they endeavor to elucidate. Triclinius' scholia are concerned also with

<sup>1</sup> Cf. the Scholia to Hesiod: *ἐκλογὴ ἀπὸ τῶν παλαιῶν σχολίων, ἀ δέ ἐστι σεσημειωμένα διὰ τοῦ σταυροῦ ἡμέτερά ἐστι Δημητρίου τοῦ Τρικλινίου.*

<sup>2</sup> *Prom.* 5, 17, 28, 68, 90, 102, 110, 114, 115, 181, 184, 209, 241, 292, 362, 436, 458, 499, 534, 539, 574, 599, 618, 686, 722, 789, 830, 837, 843, 857, 883, 901, 941, 945, 971, 980, 985, 993, 1011, 1019, 1023.

<sup>3</sup> *Prom.* 438, 600, 659, 803, 908, 916, 1001, 1016, 1056.

<sup>4</sup> Triclinius' interest in rhythm and metre is shown especially by his long note on *Prom.* 241 and on *Nubes* 639 (in Vat. 1294). In the latter passage he deprecates the attitude of majority of his contemporaries towards a subject which they regard as contributing nothing to the understanding of the poets. In his commentary on the choral parts of the *Septem* he constantly vents his wrath on the scholars who fail to recognize the proper metre.

alternative readings, which, when noticed in other MSS. of Aeschylus, as Paris. 2787, 2884, are commonly recorded in marginal or interlinear glosses. In his commentary on the tragic poets, Triclinius refers to the testimony, now of one, now of several, 'old,' 'very old,' or 'best' ἀντίγραφα or βιβλία.<sup>1</sup> The instances in the case of *Prometheus* are the following.

In 233 (Dind.) he pronounces for φιτύσαι and against φυτένσαι not only because of the metre but because the former reading is attested in one of the 'very old' MSS. φιτύσαι is read by MBHK<sup>2</sup>LV; φυτένσαι, noticed as a variant in PQ, appears in FRK<sup>1</sup>; while inferior MSS. show φυτύσαι, φυτῆσαι, φιτῆσαι.

In 235 ΔΕΤΟΛΜΗC of the archetype was variously taken when reduced to minuscules. By some, as δ' ἐτόλμησ(a) according to the scholiast of M, that MS. itself having (uncorrected) δὲ τόλμησ'; by others, as δὲ τόλμης, read by Triclinius himself on the authority of one 'very old' MS. (it appears only in VL); which reading in turn gave rise to δ' ὁ τόλμης (KRP<sup>2</sup>) with an erroneous accent, corrected in τολμῆς (QV), in the belief that the word was not a genitive, as Triclinius maintained, but an adjective in the nominative. Had M been the source of all the other MSS. of Aeschylus, and if its δὲ τόλμησ' had been recognized as merely a careless writing for δ' ἐτόλμησ' (P), it is difficult to see why the other MSS. should have adopted their peculiar readings.

In 394 Triclinius reads ψαιρει, found in one of the 'very old' MSS. It appears in MBH<sup>2</sup>Pγρ; ψαίει, rejected by him, in QLKF<sup>1</sup>P<sup>2</sup>, ψαιοι in PVRH<sup>1</sup>F<sup>2</sup>.

In 451 προσέλους and εἰσαν are reported as occurring in the 'very old' MSS. The former appears in BF; προσήλους, which Triclinius rejects, in VLK. M<sup>1</sup> has προσήλους, M<sup>2</sup> προσέλους, and similarly PHQR show both forms. εἰσαν is attested only as a variant in Q and in H<sup>2</sup>.

<sup>1</sup> τὰ παλαιὰ ἀντίγραφα *Prom.* 685, τὰ παλαιὰ τῶν ἀντιγράφων 582, τὰ ἄγαν παλαιὰ ἀντίγραφα ορ βιβλία 233, 235, 394, 617, 770, τὰ ἄριστα τῶν ἀντιγράφων 875. Qualifications in respect of the age of the MSS. of which he has apparent knowledge are rarely omitted: τινὰ τῶν βιβλίων *Prom.* 568, as in Schol. B on *Pers.* 297, ἕντα τῶν ἀντιγράφων in Schol. P on *Pers.* 237. Cf. his note on *Antig.* 887 and Schol. Rav. on *Aves* 1188. Triclinius seems not to use certain slightly different expressions found in Schol. B: πάντα τὰ παλαιὰ βιβλία *Pers.* 188, πολλὰ καὶ καλὰ βιβλία *Pers.* 637, παλαιὸν βιβλίον *Sept.* 973. Nor does he speak expressly of νεώτερα in contrast to παλαιὰ ἀντίγραφα, as does Musurus in reference to the MSS. of Aristophanes. Nothing is clearer than that, as Zacher says, the meaning of παλαιός must be tested in each case of its occurrence. Scholia are often called παλαιά though, together with ancient material, they may contain evidence of late authorship. Triclinius' commentary on the *Septem* is styled παλαιὰ ἔγγησις in Vindob. 334, a MS. not very much later than the time of that scholar. It shows the use of ηγουσ, which is late.

In 568 Ἀλενάδα, reported by Triclinius from 'old' MSS. (it appears in M Schol., PQV) was adopted by him for that reason and because of the metre. The rejected ἀλεν ὡ δᾶ was known to him from 'some' MSS. (M<sup>1</sup>HFKR Paris. 2785).

In 617 evidently the archetype had πᾶν γὰρ πέθοιο (retained in QH Paris 2785) with a lacuna of one syllable (cf. v. 520) that was variously supplied: (1) by expanding πᾶν to πάντα (BFKVPγρQ<sup>2</sup>), the reading adopted by Triclinius on the authority of some 'very old' MSS.; (2) by expanding πέθοιο to ἐκπέθοιο PL(R has both πάντα and ἐκπέθοιο), a reading known to Triclinius; (3) by inserting οὖν (M); (4) correctly, by inserting ἀν (Pγρ), which Triclinius missed with the optative. The evidence as regards the pronoun is less ample: μοι, defended by Triclinius, appears in V; μον in MHQParis 2785.

In 682, on the authority of one of the 'very old' MSS., Triclinius wisely adopts γῆν πρὸ γῆς (now found only in MLR<sup>2</sup>) and rejects, though supported by 'many' MSS., γῆς πρὸς γῆν, a reading found in almost all other MSS. (γῆν πρὸς γῆς M<sup>2</sup>, Paris 2785, Cantabr. 1, 2).

In 770, in preference to πρὶν ἔγωγ' ἄν, found in PQ<sup>1</sup>F<sup>1</sup>, he adopts πλὴν ἔγωγ' ἄν because of the metre and because of its occurrence in one of the 'very old' MSS. The latter reading is found in M and most other sources.

In 875, where the correct reading, found in M and some other MSS., is δπως δὲ χῶπη, ταῦτα δεῖ, Triclinius cites the 'best' MSS. as having δπως δ' ἔχω. πὴ ταῦτα δή. δή appears in P (δεῖ Pγρ) VB; H<sup>1</sup> has φπως δ' ἔχω. ποῖ, H<sup>2</sup> δπως χ'ώ, Lips. δπως δ' ἔχωπη.

Without special designation of the age of their source Triclinius reports certain readings, other than those mentioned above, which he discarded.

80 θρασύτητα (KRPγρ), 145 εἰσιδοῦσι (PQFK which report -ση also), 386 δοκήσει (MBFLPRQ<sup>1</sup>K<sup>1</sup>), 791 φλογωπάς (M and Hermann's other MSS.), 1057 εἰ τάδ' εὐτυχῆ m. marg. (ἢ τοῦδ' εὐτυχῆ M<sup>1</sup>, with breathing and accent added by M<sup>2</sup>) and other MSS. except those having εἰ τοῦδ' εὐτυχῆ or εἴτα δ' εὐτυχῆ. Triclinius' ἦν τοῦδ' ἀτυχῆ is apparently supported by no extant MS. In 473 he took over Thomas' note to the effect that both πλάνα and πλανᾶ had MS. authority. His own πλάνα (πλάνη) appears in VKRQBPγρ, M's πλανᾶ also in QBPγρ. In 1091 he reports that ὡ πάντων Θέμι was read by some. Hermann read στείχει φανερῶς.\* ὡ Θέμις, ὡ Γῆ\* κ.τ.λ., Cantabr. 1, 2, Lips. γρ have Θέμις, Paris. 2782A Θέμι, after πάντων. The schol. of M has ὡ Γῆ ἢ ὡ Θέμι.

It will be observed that the reading of the one 'very old' MS. is not uniformly that of any single one of the extant MSS., and that, when several 'very old' MSS. are concerned, their reading is not that of M in a single case. What then were the 'old' or 'very old' MSS. to

which Triclinius makes reference, and of what age are the other MSS., not so characterized but apparently consulted by him? It has been asserted that Triclinius used no ancient MSS. whatsoever. Certainly his own text is closely allied to that of Ven. Marc. 468, which is approximately of his own time, Ven. Marc. 616, whose age is much disputed, and Laur. 31. 8, which is of the fourteenth century. No extant MS. of Aeschylus other than M is earlier than the thirteenth century, to which certainly belong Paris. 2884 (written in 1299), Laur. 31. 3 that purports to be dated between 1280 and 1289 (the fourth numeral is uncertain), Ambros. 886, and possibly also Leid. Voss. 6.<sup>1</sup>

I should scarcely venture to assert that Triclinius distinguished with precision the age of the *codices vetusti* to which he seems to have consulted; but I should hesitate to declare that the triad at least was not copied in the twelfth or even in the eleventh century. In both periods older MSS. of pagan literature were industriously reproduced. From the later century come Hesiod C (*Theog.*) and D (*O. D.*), Pindar A and B, at least five MSS. of Homer and four of Lucian, Aristophanes V, Demosthenes A, Diodorus C, Euripides M, Lysias X, Theocritus O, Xenophon Marc. 511, and many others.<sup>2</sup> The earlier century is represented by MSS. of Aelian, Anthologia Palatina, Apian, Aratus, Aristides, Aristophanes R, Vat. 920, Demosthenes Y, P, II, Herodotus B and C, Hesiod C (*O. D.*) and Paris. Suppl. 663 (*Theog. frag.*), several MSS. of Homer, Isocrates Α and Θ, Lycophro A, Musaeus B, Nicander, Oppian, Polybius A, four or five MSS. of Thucydides, and very many others. Either to the eleventh or in the twelfth are to be referred Aratus V, Demosthenes D and t, Lucian Γ. But this aspect of the subject is beyond the limits of the present discussion.

<sup>1</sup> To the 13th cent. have been referred also Paris. 2785 (not earlier than the 14th), Heidelb. Pal. 18 (14th), Cantab. 1 (14th), Cantab. 2 (latter part of 14th, as Dr. James informs me), Ven. 616 (more prob. 15th than 14th). Laur. 31. 2 is referred to the 13th by a modern hand, but is certainly of the 14th. In the 13th were written Aristophanes A, M<sup>4</sup>, O<sup>3</sup>, Euripides E, B, V, Hesiod I (1281), Lycophro C (1282), Sophocles A, Γ (1282), V, Theocritus K, A, more than twenty MSS. of Homer, etc.

<sup>2</sup> To the twelfth or thirteenth century belong Sophocles a Vat. 40, Euripides Ambros., Hesiod E.

## PROPHECY IN THE ANCIENT EPIC<sup>1</sup>

By CLIFFORD HERSCHEL MOORE

### I

IN the following essay I propose to consider the ways in which ancient epic poets used prophecy and things thereto akin for literary ends. This present study begins with the Homeric poems and closes with Statius; at some later time I may pursue the theme to the end of antiquity.

From the outset, however, we must bear in mind that the poems which we shall consider differ in general character. The oldest poems are in a large sense folk epics in their origin, created in an artistic but unreflective age, when the impulse to tell stirring tales of adventure responded to the desire to hear stories of high prowess and of cunning wit; finally, some supreme and trained poetic genius put the *Iliad* and *Odyssey* into virtually their present form. Scholars may differ never so much concerning many questions relating to Homer, but they will probably all agree that compared with the *Aeneid*, not to speak of the lesser epics, the *Iliad* and *Odyssey* are less "literary," more objective, and freer from self-consciousness on the part of the poet; and that their interest lies very largely in the dramatic narrative. The *Aeneid* is the product of more conscious and deliberate literary intention than are the earliest epics; it is less fresh and spontaneous; it is filled with national and political interests; its author had reflected much on the deep things of heaven and earth, and had pondered long on humanity's estate. Apollonius Rhodius was a professor who would be a poet, whose pen responded to his brain rather than to his heart; his undoubted power in psychological analysis, his feeling for nature, and his skill in painting pictures could not free him from his conscious learning or atone for his lack of imaginative genius.

<sup>1</sup> The parts of this essay that deal with the *Iliad*, the *Odyssey*, and the *Aeneid* were presented in much their present form as the Presidential Address before the American Philological Association in Baltimore, December 29, 1920.

The epic poets of the Silver Age of Roman Literature also labored in different degrees under the triple burden of self-consciousness, learning, and empty rhetoric. Their task was the more difficult because Homer and Virgil had preceded them, so that whether they chose an historical or mythological theme, they were timorously conscious that they were doomed to second place. This is, for the most part, only another way of saying that the epics under consideration spring each from its own age. The ninth and eighth centuries before our era could not have produced a poem suited for example to the Alexandrian Age, when Greece, her great creative impulse lost, became conscious of self and sought glory rather pedantically in her great traditions; still less could those early centuries have given us an epic of world empire. On the other hand, the age of Augustus and even more the century that followed him were powerless to recover the heroic spirit and adventurous temper of the Hellenic stocks on the coast of Asia Minor when their world was young.

Prophecy, the foretelling of events, must carry the warrant of its validity with it to gain attention. It may be given by a god or by one who is divinely endowed with an understanding of signs and portents, with a knowledge of fate and the future; if it be spoken by a mortal who has received no special inspiration, the character and force of the speaker, and the circumstances under which he speaks, must be such as to carry conviction, or the effect is lost. Although the poet himself may utter prophecies, he rarely ventures to do so in the epic, for this form of poetry is largely objective; he usually, therefore, leaves the rôle of prophet to his characters. He may announce his theme by calling on the Goddess to sing the wrath of Achilles, or by bidding the Muse relate the fate of far-wandering Odysseus, after he had sacked the sacred city of Troy; indeed, if he belong to a more subjective age he may say openly, as does Apollonius the Rhodian:

'Αρχόμενος στό, Φοῖβε, παλαιγενέων κλέα φωτῶν  
μνήσομαι, οἱ Πόντοι κατὰ στόμα καὶ διὰ πέτρας  
Κνακέας βασιλῆος ἐφημοσύνη Πελίαο  
χρύσειον μετὰ κῶας ἐνέυγον ἥλασαν 'Αργώ·

and show small reverence for Apollo or the Muses; Virgil, in truth, puts the Muses in second place, and some of his successors do even

less than that.<sup>1</sup> But whatever the form in which the poet announces his theme, there is nothing of prophecy in it: we learn simply the subject of the epic; the episodes, the characters, and the entire method of treatment are yet to be disclosed.<sup>2</sup>

In the epic, as in the drama and, to take modern examples, in most novels and short stories, the element of suspense, of imaginative anticipation of the catastrophe, is a matter of prime importance. In fact,

<sup>1</sup> Valerius Flaccus, Silius Italicus, and Statius adopt the traditional opening and give the Muse or Apollo a place:

Prima deum magnis canimus freta pervia nautis  
fatidicamque ratem, Scythici quae Phasidis oras  
ausa sequi mediosque inter iuga concita cursus  
rumpere, flammifero tandem consedit Olympo.  
Phoebe, mone, si Cymaeae mihi conscientia vatis  
stat casta cortina domo, etc.

Valer. Flaccus, *Arg.* I, 1-6.

Ordior arma quibus caelo se gloria tollit  
Aeneadum patiturque ferox Oenotria iura  
Carthago. Da, Musa, decus memorare laborum  
antiqueae Hesperiae, etc.

Silius Ital., *Pun.* I, 1-4.

Statius seems to make an attempt to approach the earlier manner, but the artificiality of his effort is in striking contrast to the directness of the Homeric epics:

Fraternas acies alternaque regna profanis  
decertata odiis sontisque evolvere Thebas,  
Pierius menti calor incidit. Unde iubetis  
ire, deae?

*Theb.* I, 1-4

Magnanimum Aeaciden formidatamque Tonanti  
progeniem et patrio vetitam succedere caelo,  
diva, refer.

*Achill.* I, 1-3.

Lucan names neither Apollo nor the Muses:

Bella per Ermathios plus quam civilia campos  
iusque datum sceleri canimus, populumque potentem  
in sua victrici conversum viscera dextra  
cognatasque acies et rupto foedere regni  
certatum totis concussi viribus orbis  
in commune nefas, infestisque obvia signis  
signa, pares aquilas et pila minantia pilis.

*B. C.* I, 1-7.

Even if Seneca wrote these seven verses, as the ancient commentators would have us believe, we must hold Lucan responsible for adopting them.

<sup>2</sup> In the following pages which are concerned with one aspect of the poet's art, I venture to include in my consideration many passages that are not prophecy at all in the strict sense of the word; but I am bold to justify my action in so doing, whenever the poet employs a passage to produce the *effect* of genuine prophecy.

unless the writer in some way or other stir the imaginations of his audience to anticipate the crisis, he cannot hold their interest in his story; and this is failure, for in all forms of narrative, the tale itself is the chief thing. In the drama or novel, the author, by means of speeches and situations, suggests to us in greater or less degree the dénouement; he may indeed even be explicit, for common experience tells us that foreknowledge of the end does not diminish our interest in the course of the play or story. The epic poet, however, works on a larger scale than the dramatist, and his medium differs from that of the novelist; and therefore, as Aristotle says of the *Iliad* and *Odyssey*, although each epic centers about a single action, it contains many parts. He may then secure the attention of his audience by stirring their imaginations to anticipate the climax of his narrative as a whole or in some part, but he must beware not to let the parts obscure the whole. Moreover he may be frankly explicit, as the dramatist can seldom be; nay, he is under a certain obligation to be so, for his narrative must be taken in by the ear — today most often by the eye — and is not developed in part by action.

Now of all the devices open to the epic poet by which he can foreshadow the climax in the whole or in some part of his work, prophecy is the simplest, and in truth it is the one means most often employed. From it we anticipate what shall befall our chief hero or his lesser fellows, and we follow the narration to its climax with heightened interest, if the tale be well told.

Closely akin to prophecy's function in arousing and maintaining suspense is the contribution it may make to the unity of the work. Unity naturally depends, first of all, on the theme chosen: a history will have a different kind of unity from that appropriate to a novel or a play, and its unity cannot be so closely knit and complete as that which we demand in a tragedy. Within a single class of literature, as in the Epic with which we are here concerned, the choice of subject will determine to no small extent the degree of unity attained; but the treatment will be by far the largest factor, and unity will chiefly depend on the writer's skill.

Although Aristotle says that the *Iliad* and *Odyssey* are each in the highest degree an imitation of a single action, he also recognizes that each is constructed out of several actions which have magnitude of

their own.<sup>1</sup> But in the *Odyssey* the several episodes are inseparably connected with Odysseus' return and vengeance, so that through all the narrative our attention is never much diverted from the hero and his quest. During the first twelve books, through every episode, from the visit of Telemachus to the mainland to the kindly escort which the Phaeacians give Odysseus, we never forget for a moment that our hero is always seeking to reach his island kingdom, and we already see the doom that awaits the suitors at the hands of Penelope's much tried lord. Yet Odysseus does not actually accomplish his end until those splendid moments when he has shot the arrow through the axes, leaped defiant on the threshold of his hall, and slain the suitors with Athene's aid. Then come the recognition between Odysseus and Penelope, and the quiet close with peace at last assured. In fact the *Odyssey* possesses the greatest unity among all ancient epics, for we have constantly before our eyes the single dramatic end towards which all tends. In the *Iliad*, on the other hand, the episodes exist somewhat more for themselves.<sup>2</sup> It is true that the wrath of Achilles, its cause and its manifold results, make the poem a unit. But there is no such climax to the *Iliad* as to the *Odyssey*. The tragic height in the former poem is reached in the slaying of Hector, but the exploits of Diomedes in the fifth book, the parting of Hector and Andromache in the sixth, and the Doloneia in the tenth, the brave deeds of Agamemnon, as well as many other struggles on the plain and about the ships, only occasionally remind us of what has marred the fortunes of the Achaeans and produced these episodes. The truth is that in not a few parts of the *Iliad* our minds are occupied with the collective fates of the Achaeans and Trojans more than with the fortunes of Achilles or of any other individual; and when individuals do center our attention, they are not always the same, but we shift our thoughts from one to the other: now we are concerned with Achilles, again with Paris and Menelaus, again with Diomedes, once more with Hector and Andromache, and so on to the pathetic end. It may be argued with some plausibility that the *Iliad* has to do with the Achaeans and Trojans more than with any individual hero; and of course scholars of an earlier generation contended — possibly some today

<sup>1</sup> *Poet.* 26.

<sup>2</sup> *Pace Aristotle, Poet.* 8.

would still maintain—that the *Iliad* is a mosaic made by many hands and therefore without the organic structure which we may fairly demand in the work of a poetic genius. Yet the first contention can hardly maintain itself in the mind of one who will read the poem continuously to the end; and the second argument I cannot take seriously considering the proofs by which the essential unity of the Homeric epics has been established in recent years. In spite of what I have just said, the *Iliad* has unity; and I shall have occasion presently to show what some of the strong unifying factors in the poem are. All that I wish to maintain here is that the *Iliad* has less unity than the *Odyssey*; to attempt to explain this fact as due to the difference in subject, is only to repeat my statement in another form; and the truth of my position is shown in part by the fact that many critics have tried to dismember the *Iliad* in the past one hundred years far more than they have ever hoped to tear the *Odyssey* asunder.

The somewhat underrated *Argonautica* of Apollonius Rhodius has a formal unity given it by its subject as announced—the quest which drew the heroes to the distant Acean land and sent them home through many adventures. Yet there is no such single interest dominating the whole as we find preeminently in the *Odyssey*, or in the *Iliad*, or in the *Aeneid*. The capture of the Fleece, which would have been a natural climax of the narrative, is not so treated; in fact the epic is only a series of episodes, of which the greatest is that which deals with the romantic love of Jason and Medea—a story which was Virgil's inspiration, and to which, perhaps, the poem owes its long life. Even in handling this theme, Apollonius failed to make the marriage of the lovers the critical moment of his work, and so missed the interest that he might have gained for a unified epic. The poet's skill and unquestioned powers cannot offset his defects; perhaps his very learning hindered him in securing a true perspective.

The *Aeneid*, beyond all other ancient epics, contains many factors: its models among extant epics were the *Odyssey*, the *Argonautica*, and the *Iliad*, to name them in the order used, and its matter was in large part already fixed by tradition; but its unity is secured not only by its explicit theme—the effort of Aeneas to reach Latium and to found a city there—but also preeminently by the imperial character of the poem, which carries the reader's thought and imagination

beyond the legendary period related in the narrative, through the centuries to Augustus Caesar, the liberator of Rome and the restorer of peace in the eyes of men like Virgil, who with good reason rejoiced in the opening years of the emperor's power and cherished high hopes of the future. Moreover the character of Aeneas, so easily misapprehended by modern readers, lends a moral unity to the epic. This hero, weak and human at times, as Virgil makes him, yet realizes that on obedience to the call of duty (*pietas*), on victory over himself as well as over external foes, depend not only the fulfilment of his own purposes, but also the happiness of untold generations yet to come. He knows from experience that all difficulties are to be overcome by enduring them, that he must be *tenax propositi* to the end, never yielding and so finally winning. In short, Virgil sought to embody in Aeneas those qualities of obedience to duty and of firmness (*pietas et constantia*) which had served Rome in many a dark hour and made her mistress of the world. Therefore, just because he was the poet of imperial Rome, Virgil was able to employ in his epic a unifying principle which was not at the service of other poets.

Of the four later Roman poets with whom we are concerned, Lucan and Silius Italicus chose historical themes, while Valerius Flaccus and Statius treated mythological tales oftentimes retold before them. Lucan apparently did not revise the last seven books of his *Pharsalia*,<sup>1</sup> and therefore we must perhaps be charitable in our judgment of the defects in his epic. Silius Italicus can have no such favor shown his seventeen books of honest dulness. Both poets labored under the inherent disadvantages of the historical epic, for with such a subject the period treated is often too near, or it has been made too familiar in its details by professional historians, to allow the poet the freedom which he needs to secure perspective, or to give him that liberty in invention which is essential to all good poetry. Again artistic unity

<sup>1</sup> There seems no reason to doubt the statement in the so-called Life of Vacca: *reliqui enim septem belli civilis libri locum calumniantibus tanquam mendosi non darent, qui tametsi sub vero crimine non egent patrocinio; in isdem dici quod in Ovidii libris praescribitur potest: emendaturus si licuisset erat.* Cf. from the shorter Life: *unde morte praeoccupatus quaedam quae incohaverat imperfecta reliquit.* Yet it must be acknowledged that the last seven books, so far as they go, do not appear unfinished to the reader. It is not impossible that Lucan intended to carry his work to Caesar's death as many have thought. Vid. pp. 150 f.

is harder to secure than in the legendary form, since many episodes will almost certainly be important enough to obscure the climax, which is the victory of the favored side, or the course of events may be so extended that the reader is wearied before the end is reached. It is difficult also to keep a single hero in the front, and there is danger that the villain may be more interesting than the noble spirit for which he is the foil. Finally it must be recognized that the course neither of actual politics nor of real war provides the stuff out of which genuine poetry can be made. Fine passages the writer of historical epic can produce, but neither in antiquity nor in modern times has anyone written an historical epic which as a whole may be called great.

Lucan chose the Civil War as his theme and frankly took the side of Pompey and Cato against Caesar, as he might safely do under an emperor whose ancestor on the paternal side had fallen in Pompey's defeat at Pharsalus. If he had ended his work with the contest in the Thessalian plain or with Pompey's murder, he would have secured a tragic climax. As the poem stands, the close of the tenth book leaves Caesar in desperate straits before Alexandria. It is hardly probable that Lucan intended to stop at the point reached in the tenth book with its weak ending. Not only does the *Pharsalia* lack a proper climax, but it fails to secure unity by keeping our attention fixed on one leader or on one side in the contest. Lucan wished to make Pompey the center of interest up to the time of his assassination in book eight; then Cato is put forward as the hero of the story; but Caesar, the villain of the epic, like Milton's Satan, overshadows all the rest, and thereby becomes the chief unifying element in the imperfect work. If the poem had been carried to the murder of Caesar, an appropriate climax would have been reached and the villain's position would have been artistically justified, because the vengeance of the liberators was to republican minds the proper punishment for the destruction of the republic.<sup>1</sup> But the present form of the epic, whatever the reason, is a fragment, and judgement must be in a sense suspended.

Silius Italicus, who was inferior to Lucan, was wiser in his choice

<sup>1</sup> The reasons for holding that Lucan intended to carry his work through Caesar's murder are given in detail, pp. 148-151.

of an historical subject, for he selected the remoter struggle of the Second Punic War, of which he gives the whole from Saguntum to Zama in his seventeen books; Hannibal is necessarily the most prominent figure in the narrative. Thus both the theme and the leading character help to give unity to the epic; but unhappily Silius lacked the genius needed to make his work match his subject, and his poem is dull and uninspired; it lacks perspective and has no proper movement. Livy's pages glow, but Silius' verse betrays no heat.

Valerius Flaccus and Statius chose legendary themes. The former's *Argonautica* was naturally based on the work of Apollonius Rhodius. Unfortunately the epic is incomplete, breaking off in book eight just after the marriage of Jason and Medea on the island of Peuce at the mouth of the Danube, when the Argonauts, fearing the siege which Medea's brother Apsyrtus has begun, urge Jason to send his bride back to her father — a shameful proposal which, reaching Medea's ears, rouses her to rage and terror. Valerius labored under some of the same difficulties that had beset his chief predecessor. The story itself is filled with picturesque episodes which detract from the unity of the whole; and there is no dominant interest after the fleece is won and the romantic story of the lovers is completed by marriage. But, as I shall show below, there is some reason for thinking that Valerius planned to make his epic include the later history of the ill-matched pair, culminating in the vengeance which the woman scorned inflicted on her faithless husband at Corinth.<sup>1</sup> In any case Valerius succeeded in making his Jason a hero who holds our interest, as the weak creation of Apollonius does not, and thereby the Latin writer secures a more continuous interest in his fragmentary epic than his model could do. It is true that he makes Medea hardly more than a barbarian sorceress, while Apollonius drew her as his chief character; and he fails to give the color of romance to the story of the lovers. When the full account is cast, the Roman is inferior to the Greek, but neither could produce a thoroughly unified work.

Statius in his *Thebais* attempted too much. Although the Siege of Thebes belongs to mythology, taken as a whole it has all the disadvantages of an historical subject. The canvas is perforce so large and the episodes so many that the artist loses his perspective. Perhaps

<sup>1</sup> See pp. 164-166.

tradition from the days of Antimachus had made it difficult for a writer of a later day to select some single episode for treatment.<sup>1</sup> Unity of plot was impossible to attain if the whole struggle was narrated. It was equally impossible to secure a satisfactory unifying element in the chief figure or figures. Polynices and Eteocles must be the chief actors; but they could not possibly evoke much sympathy from the ancient audience, and they make less appeal today. Moreover Statius did not have the courage to conclude his epic with the duel between the brothers in the early part of the twelfth book, where all sound artistic principles require an end; he rather followed tradition, adding the tragic tale of Antigone's noble disobedience and the humane legend of the Athenian war. Fine as these legends are in themselves, they form a weak close to the epic and destroy the final effect. Then too, certain episodes are so long drawn out, there is so much irrelevant digression, prompted in part perhaps by the habit of *recitationes*, that the work sadly misses unity of action or of hero, in spite of its undoubted merits which have made it a favorite down to recent times.

In the brief fragment of the *Achilleis*, there are signs which make us fear that, if Statius had completed his work, he would have furnished a sad commentary on Aristotle's words: πάντες ἔοίκασιν ἀμαρτάνειν ὅσοι τῶν ποιητῶν Ἡρακληίδα Θησηίδα καὶ τὰ τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γὰρ, ἐπεὶ εἰς ἦν ὁ Ἡρακλῆς, ἔνα καὶ τὸν μὲν οὐναὶ προσήκειν.<sup>2</sup>

The later Roman writers of the epic, then, like Apollonius, give their works no such unity either of subject or of person as we find in the Homeric poems and the *Aeneid*. Without unity no epic can be regarded as a work of art taken in its entirety, splendid as its parts may be. We have already touched on the use of prophecy to create that suspense, that anticipation of the end, which is essential to the success of any form of narrative. If the imaginative tension is not steadily heightened, the interest slackens and the work fails. Intimately allied to this use of prophecy is its function in keeping the

<sup>1</sup> Porph. ad Horat. *A. P.* 146: Antimachus fuit cylicus poeta. Hic adgressus est materiam quam sic extendit ut viginti quattuor volumina impleverit antequam septem duces usque ad Thebas perduceret. Cf. Arist. *Poet.* 8.

<sup>2</sup> *Poet.* 8.

main theme of the story before the reader's mind. This theme is obviously the warp of the epic, and if that warp is broken, there can be no artistic whole. Reminiscence and prophecy supplement each other to secure the result desired; but we are here concerned only with the latter, and we must now examine in detail its use in the several poems before us.

## II

We will begin with the *Iliad*, which, according to the view I confess to holding, is more episodic than the *Odyssey* in that many of its episodes seem but loosely connected with the main story. But the poet does not divert our interest from his chief subject by fixing our attention on the episodes over much. Even the greater interludes, like the Diomedea, the parting of Hector and Andromache, and the Doloneia, are treated as episodes resulting from Achilles' wrath, or at least connected with it; although we are sometimes in danger of forgetting the main theme, the poet wishes us to read them as parts of the whole and to be carried on through the struggles of the individual heroes, the contests of the gods, through the story of carnage and fire to the death of Patroclus, the reconciliation of Achilles and Agamemnon, the reentrance of the Thessalian hero into battle, and the killing of Hector, with all the sad and pathetic close of the poem. These are the great things toward which the narrative moves; Achilles, even while sulking in his tent, is in reality the dominant figure, whose triumph is the climax of the epic. Therefore the poet wastes no prophecies on other heroes save once when Poseidon declares that Aeneas shall one day rule the Trojans, in a passage which some critics have wished to reject:

Νῦν δὲ δὴ Αἰγαίο βίη Τρώεσσιν ἀνάξει  
καὶ παιῶν παῖδες, τοὶ κεν μετόπισθε γένωνται.<sup>1</sup>

Every other prophecy bears on the main issues. When in the eighth book Zeus promises Hera that at dawn if she will, she shall see a mighty host of the Argive warriors dying under his hand, and foretells the struggle by the ships over the body of Patroclus, the dangers and

<sup>1</sup> *Il.* 20, 307 f.

disasters of the Argives are subordinated to the prophecy that Achilles shall then re-enter battle prompted by his angry grief over the loss of his friend:

Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·  
“ἡῦσ δὴ καὶ μᾶλλον ὑπερμενέα Κρονίων  
δψει, αἱ̄ κ' ἐθέλησθα, βοῶπις πότνια “Ηρη,  
δλλύντ’ Ἀργείων πουλὺν στρατὸν αἰχμητάων·  
οὐ γὰρ πρὶν πολέμου ἀποπαύσεται ὅβριμος “Ἐκτωρ,  
πρὶν ὅρθαι παρὰ ναῦφι ποδῶκεα Πηλείωνα  
ἥματι τῷ, ὅτ’ ἂν οἱ μὲν ἐπὶ πρύμνησι μάχωνται,  
στείνει ἐν αἰνοτάτῳ, περὶ Πατρόκλοιο πεσόντος.  
ὡς γὰρ θέσφατόν ἔστι.”<sup>1</sup>

Again in the fifteenth book Zeus on Ida in conversation with Hera discloses the coming course of events and says that Achilles shall send Patroclus into battle, but that when Patroclus has slain many Trojan youths and Zeus' own son, Sarpedon, Hector in turn shall kill him; then Achilles in anger shall slay Hector and later the Achaeans with Athene's aid shall take the city of Ilium. But after thus making known in detail the events to the very end of the war, the poet recalls us to a realization that much must happen before Achilles will engage once more in combat, for Zeus adds:

‘Ο δ’ ἀνστήσει δν ἔταῖρον  
Πάτροκλον· τὸν δὲ κτενεῖ ἔγχεϊ φαλδιμος “Ἐκτωρ  
’Ιλίου προπάροιθε, πολέας ὀλέσαντ’ αἰζηὸν  
τοὺς ἄλλους, μετὰ δ’ οὐδὸν ἐμὸν Σαρπηδόνα δῖον.  
τοῦ δὲ χολωσάμενος κτενεῖ “Ἐκτορα δῖος ’Αχιλλεύς.  
ἐκ τοῦ δ’ ἄν τοι ἔπειτα παλιώξιν παρὰ νηῶν  
αἱὲν ἔγω τεύχοιμι διαμπερές, εἰς ὁ κ’ ’Αχαιοὶ<sup>2</sup>  
’Ιλιον αἰπὺ ἔλοιεν ’Αθηναῖς διὰ βουλάς.  
τὸ πρὶν δ’ οὔτ’ ἄρ’ ἔγω παύω χόλον οὔτε τιν’ ἄλλον  
ἀθανάτων Δαναοῖσιν ἀμυνέμεν ἐνθάδ’ ἔάσω,  
πρὶν γε τὸ Πηλεῖδαο τελευτηθῆναι ἔέλδωρ,

8, 469-477. Cf. the poet's own words 2, 694:

τῆς (Βρισηῖδος) δ γε κεῖτ’ ἀχέων, τάχα δ’ ἀνστήσεσθαι ἐμελλεν.

ώς οἱ ὑπέστην πρῶτον, ἐμῷ δ' ἐπένευσα κάρητι,  
ἥματι τῷ, ὅτ' ἐμεῖο θεὰ Θέτις ἥψατο γούνων,  
λισσομένη τιμῆσαι Ἀχιλλῆα πτολίπορθον.<sup>1</sup>

Two great events, however, quite overshadow all other episodes in the *Iliad*; both result in different ways from the wrath of Achilles and what flowed therefrom. The first is the death of Patroclus, which was prophesied by Zeus in the two passages from which I have just quoted; and in the sixteenth book, which is devoted to the exploits of Patroclus, as the hero's doom draws near, the poet himself thrice reminds us of the lengthening shadows. Strictly speaking his words are not prophecy, but they are used by him to produce in us the same effect as the utterances of a god or seer would do. After the reproach and appeal which Patroclus makes to Achilles the poet adds:

Ὦς φάτο λισσόμενος μέγα νήπιος· ἦ γὰρ ἐμελλεν  
οἶ αὐτῷ θάνατόν τε κακὸν καὶ κῆρα λιτέσθαι.<sup>2</sup>

Again when Achilles has equipped his friend with his own armour and sent him into the fray, accompanied by his Myrmidons, he prays to Zeus that he will speed Patroclus' victory, and that when his friend has driven from the ships the din of battle he may return unharmed with all his arms. Then the poet continues:

Ὦς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε μητίετα Ζεύς.  
τῷ δ' ἔτερον μὲν ἔδωκε πατήρ, ἔτερον δ' ἀνένευσεν.  
νηῶν μέν οἱ ἀπώσασθαι πόλεμόν τε μάχην τε  
δῶκε, σόον δ' ἀνένευσε μάχης ἔξαπονέεσθαι.<sup>3</sup>

A third time, at the point in the story where Patroclus, carried away by his passion for fighting, forgets the prudent counsel of Achilles, we are reminded of the impotence of man's plans before those of Zeus, who had fixed the fate of the son of Menoetios:

Πάτροκλος δ' ἵπποισι καὶ Αἴτομέδοντι κελεύσας  
Τρῶας καὶ Δυκίους μετεκίαθε, καὶ μέγ' ἀάσθη  
νήπιος· εἰ δὲ ἔπος Πηληϊάδαο φύλαξεν,  
ἢ τ' ἂν ὑπέκφυγε Κῆρα κακὴν μέλανος θανάτοιο.

<sup>1</sup> 15, 64-77. Cf. 1, 503-530.

<sup>2</sup> 16, 46 f.

<sup>3</sup> 16, 249-252.

ἀλλ' αἰεὶ τε Διὸς κρείσσων νόος ἡὲ περ ἀνδρῶν  
ὅς τε καὶ ἄλκιμον ἄνδρα φοβεῖ καὶ ἀφείλετο νίκην  
ρηϊδῶς, ὅτε δ' αὐτὸς ἐποτρύνει μαχέσασθαι·  
ὅς οἱ καὶ τότε θυμὸν ἐνὶ στήθεσσιν ἀνῆκεν.

"Ἐνθα τίνα πρῶτον, τίνα δ' ὕστατον ἔξενάριξα,  
Πατρόκλεις, ὅτε δὴ σε θεοὶ θανατόνδε κάλεσσαν;<sup>1</sup>

Thus we are brought with forebodings constantly increased to the last act when, with the aid of Apollo, Hector slays the hero and despoils him of the arms that Achilles had loaned him.<sup>2</sup>

The second chief event overshadows the death of Patroclus in the minds of most modern readers and probably affected most ancient ones in like fashion; in fact it forms the climax of the *Iliad*. I mean, of course, the slaying of Hector. This was already prophesied by Zeus in the passage which I have quoted from the fifteenth book. That prophecy is repeated in various forms no less than five times as we are hurried on to the fatal struggle when the most gallant hero in the *Iliad* falls a victim to the gods, struck down by Achilles' spear. In the midst of Hector's raging assaults on the Danai the poet says in his own person:

Αὐτὸς γάρ οἱ ἀπ' αἰθέρος ἦν ἀμύντωρ  
Ζεύς, ὃς μιν πλεόνεσσι μετ' ἀνδράσι μοῦνον ἔόντα  
τίμα καὶ κύδαινε. μινυνθάδιος γὰρ ἔμελλεν  
ἔσσεσθ'. ἥδη γάρ οἱ ἐπώρυνε μόρσιμον ἥμαρ  
Παλλὰς Ἀθηναῖη ὑπὸ Πηλεΐδαο βίηφιν.<sup>3</sup>

Likewise when Hector has slain Patroclus and is in the act of putting on Achilles' armour, Zeus is moved by the sight to declare:

'Α δεῖλ', οὐδέ τι τοι θάνατος καταθύμιός ἔστιν,  
ὅς δὴ τοι σχεδὸν εἴσι. σὺ δ' ἄμβροτα τεύχεα δύνεις  
ἀνδρὸς ἀριστῆν, τόν τε τρομέουσι καὶ ἄλλοι.  
τοῦ δὴ ἐταῖρον ἐπεφνες ἐνήέα τε κρατερόν τε,  
τεύχεα δ' οὐ κατὰ κόσμον ἀπὸ κρατός τε καὶ ὥμων  
εῖλεν. ἀτάρ τοι νῦν γε μέγα κράτος ἐγγυαλίξω  
τῶν ποιηῆν, ὃ τοι οὐ τι μάχης ἐκνοστήσαντι  
δέξεται Ἀνδρομάχη κλυτὰ τεύχεα Πηλεΐωνος.<sup>4</sup>

<sup>1</sup> 16, 684-693.

<sup>2</sup> 16, 786 ff.

<sup>3</sup> 15, 610-614.

<sup>4</sup> 17, 201-208.

Again Thetis consoles her son with the assurances that Hector shall not long glory in the arms he has taken, for his doom is near:

Τὸν δ' ἡμείβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεξ·  
“ναὶ δὴ ταῦτά γε, τέκνον, ἐτήτυμα· οὐ κακόν ἔστιν  
τειρομένους ἐτάροισιν ἀμυνέμεν αἰπὺν δλεθρον.  
ἀλλά τοι ἔντεα καλὰ μετὰ Τρώεσσιν ἔχονται,  
χάλκεα μαρμαρόντα· τὰ μὲν κορυθαίολος Ἔκτωρ  
αὐτὸς ἔχων ὥμοισιν ἀγάλλεται· οὐδέ ἔ φημι  
δηρὸν ἐπαγλαϊεῖσθαι, ἐπεὶ φόνος ἐγγύθεν αὐτῷ.”<sup>1</sup>

Finally Poseidon and Athene, in mortal guise, approach Achilles as he flees before the angry billow of the river Xanthus, disclose themselves, and give him counsel:

Πηλεῖδη, μήτ’ ἄρ τι λίην τρέει μήτε τι τάρβει·  
τοίω γάρ τοι νῶι θεῶν ἐπιταρρόθω εἰμὲν  
Ζηνὸς ἐπαινήσαντος, ἐγὼ καὶ Παλλὰς Ἀθῆνη·  
ώς οὖ τοι ποταμῷ γε δαμήμεναι αἰσιμόν ἔστιν,  
ἀλλ’ ὅδε μὲν τάχα λωφήσει, σὺ δὲ εἴσεαι αὐτός.  
αὐτάρ τοι πυκινῶς ὑποθησόμεθ’, αἴ κε πίθηαι·  
μὴ πρὶν πανειν χεῖρας δμοῖον πολέμοιο,  
πρὶν κατὰ Ἰλιόφι κλυτὰ τείχεα λαὸν ἔέλσαι  
Τρωϊκόν, ὃς κε φύγησι. σὺ δ’ Ἔκτορι θυμὸν ἀπούρας  
ἄψ ἐπὶ νῆας ἴμεν· δίδομεν δέ τοι εὐχος ἀρέσθαι.<sup>2</sup>

Thus the poet arouses suspense and leads us on to anticipate in imagination the crisis of his story.

The great purpose of the Danai, however, was to capture the city of Ilium and wreak vengeance for the wrong done Menelaus. The artistic limitations of the epic did not allow the poet to carry his narrative through the fall of Troy, but nevertheless we see that the doom of the city is certain. It was foretold in the prophecy given by Calchas at Aulis, of which Odysseus reminds the Danai in the assembly in the second book;<sup>3</sup> Diomedes in the seventh urges that no compromise

<sup>1</sup> 18, 127–133.

<sup>2</sup> 21, 288–297.

<sup>3</sup> 2, 299–332; cf. Nestor’s words, 2, 337–368.

be made with the Trojans;<sup>1</sup> Zeus foretells it to Hera on Ida;<sup>2</sup> and the poet makes the fate of the city seem doubly sure by putting into Hector's mouth the fateful prophecy which the wounded Agamemnon had already uttered:

Ἐσσεται ἡμαρ ὅτ' ἀν ποτ' ὄλωλη "Ιλιος ἵρῃ  
καὶ Πρίαμος καὶ λαὸς ἐνυμελίω Πριάμου.<sup>3</sup>

But there is also a pathetic interest in the *Iliad*, extending beyond the scope of the epic, which the poet will not allow us to forget — I mean the fact that only a brief span of life has been allotted to Achilles. We learned this in the first book from the words of Thetis to her son and from her appeal to Zeus.<sup>4</sup> In the eighteenth she confirms the forebodings of Achilles; and later she declares that she shall never receive him, returning to the house of Peleus.<sup>5</sup> In the last book of the poem we find the goddess mourning over the fate which awaits her son who is destined to die in Troy, far from his native land; and when she comes to Achilles' tent, as the messenger of Zeus, she bids him turn to pleasure since "death and fate stand near him";<sup>6</sup> Hephaestus knows of the hero's inevitable doom;<sup>7</sup> Hera refers to it in conversation with Poseidon and Athene;<sup>8</sup> as Hector dies he bids his slayer beware lest he cause the gods to be angry on that day when Paris and Phoebus Apollo shall slay him, for all his valor, within the Scaean gates;<sup>9</sup> and even the horse Xanthus reminds his master that the day of his undoing is close at hand:

<sup>1</sup> 7, 400–402: Μήτ' ἄρ τις νῦν κτήματ' Ἀλεξάνδροι δεχέσθω  
μήθ' Ἐλένην· γνωτὸν δέ, καὶ δι μάλα νῆπιός ἔστιν,  
ὡς ηδη Τρώεσσιν δλέθρου πείρατ' ἐφῆπται.

<sup>2</sup> 15, 64–71, quoted above p. 110.

<sup>3</sup> 4, 164 f.; 6, 448 f.

<sup>4</sup> 1, 413–418: Τὸν δ' ἡμεῖβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·  
“ῶμοι, τέκνον ἐμόν, τι νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;  
αἴθ' ὅφελες παρὰ νησὸν ἀδάκρυτος καὶ ἀπήμων  
ἡσθαι, ἐπεὶ νύ τοι αἰσα μιννθά περ, οὐ τι μάλα δῆν·  
νῦν δ' ἄμα τ' ὀκύμορος καὶ δῖζυρδος περὶ πάντων  
ἔπλεο· τῷ σε κακῇ αἰση τέκον ἐν μεγάροισιν.”

Cf. 505 f.: Τίμησόν μοι νιόν, δις ὀκυμοράτατος ἄλλων  
ἔπλετ’.

<sup>5</sup> 18, 86–96; 115 f.; 120 f.; 440 f.

<sup>7</sup> 18, 464 ff.

<sup>9</sup> 22, 358–360.

<sup>6</sup> 24, 130–132.

<sup>8</sup> 20, 127 f.

Καὶ λίην σ' ἔτι νῦν γε σαώσομεν, ὅβριμ' Ἀχιλλεῦ·  
 ἀλλά τοι ἐγγύθεν ἡμαρ ὀλέθριον. οὐδέ τοι ἡμεῖς  
 αἴτιοι, ἀλλὰ θεός τε μέγας καὶ Μοῖρα κραταῖη.  
 οὐδὲ γὰρ ἡμετέρη βραδυτῆτί τε νωχελίῃ τε  
 Τρῶες ἀπ' ὥμοιιν Πατρόκλου τεύχε' ἔλοντο·  
 ἀλλὰ θεῶν ὥριστος, δν ἡῦκομος τέκε Δητώ,  
 ἔκταν' ἐνὶ προμάχοισι καὶ Ἐκτορὶ κύδος ἔδωκεν.  
 νῶι δὲ καὶ κεν ἄμα πνοιῇ Ζεφύροι θέοιμεν,  
 ἦν περ ἐλαφροτάτην φάσ' ἔμμεναι· ἀλλὰ σοὶ αὐτῷ  
 μόρσιμόν ἔστι θεῷ τε καὶ ἀνέρι ἴφι δαμῆναι.<sup>1</sup>

But Achilles knows only too well his fate, for he replies:

Ξάνθε, τί μοι θάνατον μαντεύεαι; οὐδέ τί σε χρή.  
 εὖ νῦ τοι οἶδα καὶ αὐτός, ὃ μοι μόρος ἐνθάδ' ὀλέσθαι,  
 νόσφι φίλου πατρὸς καὶ μητέρος· ἀλλὰ καὶ ἔμπης  
 οὐ λήξω πρὶν Τρῶας ἄδην ἐλάσαι πολέμοιο.<sup>2</sup>

He speaks in brave defiance to Hector of the lot that awaits him: at dawn or at evening or noonday a spear or arrow shall smite him.<sup>3</sup> He plans a common tomb for Patroclus and himself on the shore;<sup>4</sup> and to his dead friend on the funeral pyre he dedicates that lock of hair which his father Peleus had intended to offer to the river Spercheius — for he is not to return to his dear native land:

Στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,  
 τήν ρά Σπερχειῷ ποταμῷ τρέφε τηλεθόωσαν.  
 ὀχθήσας δ' ἄρα εἰπεν ἰδών ἐπὶ οἴνοπα πόντον·  
 "Σπερχεῖ", ἄλλως σοὶ γε πατήρ ἡρήσατο Πηλεύς,  
 κεῖσέ με νοστήσαντα φίλην ἐς πατρίδα γαῖαν  
 σοὶ τε κόμην κερέειν δέξειν θ' ἵερὴν ἐκατόμβην,  
 πεντήκοντα δ' ἔνορχα παρ' αὐτόθι μῆλ' ἵερεύσειν  
 ἐς πηγάς, ὅθι τοι τέμενος βωμός τε θυήεις.  
 ὡς ἡρᾶθ' ὁ γέρων, σὺ δέ οἱ νόον οὐκ ἐτέλεσσας.  
 νῦν δ' ἐπεὶ οὐ νέομαι γε φίλην ἐς πατρίδα γαῖαν,  
 Πατρόκλω ἡρωΐ κόμην ὀπάσαιμι φέρεσθαι."<sup>5</sup>

<sup>1</sup> 19, 408–417.

<sup>4</sup> 23, 125 f.

<sup>2</sup> 19, 420–423.

<sup>5</sup> 23, 141–151.

<sup>3</sup> 21, 109–113. Cf. 270–278.

So in spite of the sympathy that we feel for the gallant Hector, the godlike Achilles remains the central figure of the *Iliad*, not only because he is the chief source of action therein but also because the shadow of his early death is over all the narrative; our imagination is repeatedly making the tragic contrast between the fiery splendor of his present achievements and the sadness of his early death. More than this, our sympathy is stirred for him, for we know that he once made the great decision between a glorious but short life and long inglorious years (Achilles addresses Odysseus):

Μήτηρ γάρ τέ μέ φησι θεά, Θέτις ἀργυρόπεζα,  
διχθαδίας κῆρας φερέμεν θανάτοιο τέλοσδε.  
εὶ μέν κ' αὐθὶ μένων Τρώων πόλιν ἀμφιμάχωμαι,  
ῶλετο μέν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται·  
εὶ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν,  
ῶλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δὲ μοι αἰών  
ἔσσεται, οὐδέ κέ μ' ὥκα τέλος θανάτοιο κιχείη.<sup>1</sup>

### III

Next in order is the *Odyssey* in which, as we have observed, there are fewer semi-independent episodes: the whole story is focused on the return of Odysseus and the punishment of the suitors; in fact the poet never lets us lose sight of the end for a moment, as we might easily do in certain passages in the *Iliad*. All the prophecies that crowd the epic, with one exception, relate to these events which are indeed inseparably connected in this marvelous tale of the triumph of a resourceful hero over the obstacles which gods and mortals throw in his way, and with which he is sore beset for ten long years.<sup>2</sup> Near the

<sup>1</sup> 9, 410-416.

<sup>2</sup> The exception is in reality a warning recalled, for it is the passage (1, 32-43) where Zeus, somewhat impatient with mortals' criticism of the gods, reminds the assembled Olympians of the warning that he sent Aegisthus:

Ω πόποι, οἷον δή νυ θεὸνς βροτοὶ αἰτιώνται.  
ἔξ ήμέων γάρ φασι κάκ' ἔμμεναι· οἱ δὲ καὶ αὐτὶ<sup>1</sup>  
σφῆσιν ἀτασθαλίησιν ὑπέρμορον ἄλγε<sup>2</sup> ἔχονσιν,  
ώς καὶ νῦν Αἴγισθος ὑπέρμορον Ἀτρεΐδαο  
γῆμ<sup>3</sup> ἄλοχον μνηστήν, τὸν δ' ἔκτανε νοστήσαντα,  
εἰδὼς αἰπὺν δλεθρον· ἐπεὶ πρό οἱ εἴπομεν ήμεῖς,

beginning of the story, Athena, assuming the form of Mentes, the son of Anchialus, lord of the Taphians, who claims to be on a voyage to Temese after copper, encourages Telemachus amidst the suitors, while they listen to the song of Phemius:

Nῦν δ' ἡλθον· δὴ γάρ μιν ἔφαντ' ἐπιδήμιον εἶναι,  
σὸν πατέρ· ἀλλά νυ τόν γε θεοὶ βλάπτουσι κελεύθουν.  
οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δῖος Ὁδυσσεύς,  
ἀλλ' ἔτι πον ἥωδε κατερύκεται εὐρέϊ πόντῳ,  
νήσῳ ἐν ἀμφιρύτῃ, χαλεποὶ δέ μιν ἄνδρες ἔχουσιν,  
ἄγριοι, οἵ που κενον ἐρυκανώσατ' ἀέκοντα.  
αὐτὰρ νῦν τοι ἐγὼ μαντεύσομαι, ὡς ἐνὶ θυμῷ  
ἀθάνατοι βάλλουσι καὶ ὡς τελέεσθαι δῖοι,  
οὕτε τι μάντις ἐών οὔτ' οἰωνῶν σάφα εἰδώς.

'Ερμείαν πέμψαντες, ἐνσκοπον Ἀργειφόντην,  
μῆτ' αὐτὸν κτείνειν μήτε μνᾶσθαι ἄκοιτιν.  
ἐκ γὰρ Ὁρέσταο τίσις ἔσσεται Ἀτρείδαο,  
διππότ' ἀν ἡβήσῃ τε καὶ ἡς ἴμειρεται αἷς.  
ὡς ἔφαθ' Ἐρμείας, ἀλλ' οὐ φρένας Αἰγισθοίο  
πεῖθ' ἀγαθὰ φρονέων· νῦν δ' ἀθρόα πάντ' ἀπέτισε.

Two other prophecies — both of which relate to Odysseus — are antecedent to the time of the *Odyssey*: the first is the prophecy of Telemus, which Polyphemus remembers all too late after his eye has been blinded:

'Ω πόποι, ἦ μάλα δὴ με παλαιφατα θέσφαθ' ικάνει.  
ἔσκε τις ἐνθάδε μάντις ἀνὴρ ἡνὸς τε μέγας τε,  
Τήλεμος Εὐρυμίδης, ὃς μαντοσύνη ἐκέκαστο  
καὶ μαντευόμενος κατεγήρα Κυκλώπεσσιν.  
ὅς μοι ἔφη τάδε πάντα τελευτήσεσθαι ὅπίσσω,  
χειρῶν ἐξ Ὁδυσσῆος ἀμαρτήσεσθαι ὀπωτῆς.

9, 507-512.

The other is similar in that Circe recalls that Hermes told her that Odysseus would come to her island on his way home from Troy:

Τις πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἡδὲ τοκῆς;  
θαῦμά μ' ἔχει ὡς οὗτοι πιῶν τάδε φάρμακ' ἐθέλχθησ.  
οὐδὲ γάρ οὐδέ τις ἄλλος ἀνὴρ τάδε φάρμακ' ἀνέτλη,  
ὅς κε πίῃ καὶ πρῶτον ἀμείψεται ἔρκος δδόντων.  
σοι δέ τις ἐν στήθεσσιν ἀκήλητος νόος ἔστιν.  
ἥ σύγ' Ὁδυσσεύς ἐσσι πολύτροπος, δν τέ μοι αἰεὶ  
φάσκεν ἐλεύσεσθαι χρυσόρραπις Ἀργειφόντης,  
ἐκ Τροίης ἀνιόντα θοῇ σὺν νηῇ μελανῃ.

10, 325-332.

οὐ τοι ἔτι δηρόν γε φίλης ἀπὸ πατρίδος αἴης  
ἔσσεται, οὐδὲ εἰπερ τε σιδήρεα δέσματ' ἔχησι·  
φράσσεται ὡς κε νέηται, ἐπεὶ πολυμήχανός ἐστιν.<sup>1</sup>

In the second book, after Telemachus had defiantly answered the suitors that he would not drive his mother from his home, and had bidden them leave his halls in case their hearts chafed at their footing there, Zeus sent two eagles who glared first upon the whole assembly and then made off to the right, flying over the houses and the city. Thereupon the aged Halitherses, who knew the meaning of the flight of birds, interpreted the omen and recalled his former prophecy:

Κέκλυτε δὴ νῦν μευ, Ἰθακῆσιοι, ὅττι κεν εἶπω·  
μηνστῆροι δὲ μάλιστα πιφαυσκόμενος τάδε εἴρω.  
τοῖσιν γάρ μέγα πῆμα κυλίνδεται· οὐ γάρ Ὁδυσσεὺς  
δὴν ἀπάνευθε φίλων ὅν ἔσσεται, ἀλλά που ἥδη  
ἐγγὺς ἐών τοισδεσσι φόνον καὶ κῆρα φυτεύει  
πάντεσσιν· πολέσιν δὲ καὶ ἄλλοισιν κακὸν ἔσται,  
οἱ νεμόμεσθ' Ἰθάκην εὐδείελον. ἀλλὰ πολὺ πρὸν  
φραζώμεσθ' ὡς κεν καταπαύσομεν· οἱ δὲ καὶ αὐτοὶ  
πανέσθων· καὶ γάρ σφιν ἄφαρ τόδε λώιόν ἐστιν.  
οὐ γάρ ἀπέιρητος μαντεύομαι, ἀλλ' εὖ εἰδώς·  
καὶ γάρ κείνῳ φημὶ τελευτῆγναι ἄπαντα  
ὡς οἱ ἐμυθεόμην, ὅτε "Ιλιον εἰσανέβαινον  
Ἄργενοι, μετὰ δὲ σφιν ἔβη πολύμητις Ὁδυσσεύς.  
φῆν κακὰ πολλὰ παθόντ", ὀλέσαντ' ἀπὸ πάντας ἐταίρους,  
ἄγνωστον πάντεσσιν ἑικοστῷ ἐνιαυτῷ  
οἴκαδ' ἐλεύσεσθαι· τὰ δὲ δὴ νῦν πάντα τελεῖται.<sup>2</sup>

Yet the suitors would not listen to this warning, but in their infatuation, remained blind to their doom. So Athena, this time in the form of Mentor, assures Telemachus, as she encourages him to disregard the suitors and start on his quest after news of his father:

Τὼ νῦν μηνστήρων μὲν ἔα βουλήν τε νόδον τε  
ἀφραδέων, ἐπεὶ οὕτι νοήμονες οὐδὲ δίκαιοι·  
οὐδέ τι ἵσασιν θάνατον καὶ κῆρα μέλαιναν,  
ὅς δὴ σφι σχεδόν ἐστιν, ἐπ' ἥματι πάντας ὀλέσθαι.<sup>3</sup>

<sup>1</sup> 1, 194-205.

<sup>2</sup> 2, 161-176.

<sup>3</sup> 2, 281-284.

Now here we have in the epic, as often, a situation full of irony, which closely resembles a situation familiar in tragedy. The individual or, as now, the group are blind to their folly and go recklessly on to the doom which is already known to some of the characters and which has been disclosed to us. This element of irony is one of the most effective means by which our interest is secured and stimulated in the narrative of Odysseus's homecoming and his vengeance on the reckless suitors. And we are constantly reminded of the suitors' impending doom until Odysseus has secured his vengeance. In the fifth book it is brought to our notice by the reply which Zeus makes to Athena's plaint that her favorite is held in Calypso's halls far from his home:

Τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·  
“Τέκνον ἐμὸν, ποῖόν σε ἔπος φύγεν ἔρκος ὁδόντων·  
οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῇ,  
ώς ἡ τοι κείνους Ὀδυσσεὺς ἀποτίσεται ἐλθών;”<sup>1</sup>

It is part of the long prophecy which the shade of Tiresias gives in the Nekyia:

Νόστον δίξηαι μελιηδέα, φαίδιμ' Ὀδυσσεῦ·  
τὸν δέ τοι ἀργαλέον θήσει θεός· οὐ γὰρ ὅτῳ  
λήσειν ἐννοσίγαιον, ὃ τοι κότον ἐνθετο θυμῷ,  
χωόμενος ὅτι οἱ νιὸν φίλον ἔξαλάωσας.  
ἀλλ' ἔπι μέν κε καὶ ὡς κακά περ πάσχοντες ἵκοισθε,  
αἰ' κ' ἐθέλῃς σὸν θυμὸν ἐρυκακέειν καὶ ἑταίρων,  
ὅππότε κε πρῶτον πελάσης εὐεργέα νῆα  
Θρινακίη νήσῳ, προφυγὼν ἰοειδέα πόντον,  
βοσκομένας δ' εὑρητε βόας καὶ ἴφια μῆλα  
Ἡελίου, ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει.  
τὰς εὶ μέν κ' ἀσινέας ἔδας νόστου τε μέδηαι,  
καὶ κεν ἔτ' εἰς Ἰθάκην κακά περ πάσχοντες ἵκοισθε·  
εὶ δέ κε σίνηαι, τότε τοι τεκμαίρομ' ὀλεθρον  
νητὲ τε καὶ ἐτάροις· αὐτὸς δ' εἴπερ κεν ἀλύξης,  
όψε κακῶς νεῖαι, δλέσας ἄπο πάντας ἑταίρους,  
νηὸς ἐπ' ἀλλοτρίης· δήεις δ' ἐν πήματα οἴκω,

<sup>1</sup> 5, 21-24.

ἄνδρας ἵπερφιάλος, οἵ τοι βίοτον κατέδουσιν  
μνώμενοι ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες.  
ἀλλ' ἡ τοι κείνων γε βίας ἀποτίσεαι ἐλθών.<sup>1</sup>

When Athena appears to the wakeful Telemachus by night in Lacedemon and bids him return home, she warns him that the suitors plan to kill him, but she adds:

'Αλλὰ τά γ' οὐκ δίω· πρὶν καὶ τινα γαῖα καθέξει  
ἀνδρῶν μνηστήρων, οἵ τοι βίοτον κατέδουσιν.<sup>2</sup>

The speech itself is a commonplace, but the reader knows its significance. Again, as Telemachus and Nestor's son Pisistratus are about to leave the home of Menelaus, an eagle carrying a goose in its talons flies in from the right and then darts ahead of the horses. Straightway Helen interprets the omen:

Κλῦτέ μεν· αὐτὰρ ἐγὼ μαντεύσομαι, ως ἐνὶ θυμῷ  
ἀθάνατοι βάλλουσι καὶ ως τελέεσθαι δίω.  
ως ὅδε χῆν' ἥρπαξ' ἀτιταλλομένην ἐνὶ οἴκῳ  
ἐλθών ἐξ ὅρεος, ὅθι οἱ γενέη τε τόκος τε,  
ως Ὁδυσεὺς κακὰ πολλὰ παθών καὶ πόλλ' ἐπαληθεῖς  
οἴκαδε νοστήσει καὶ τίσεται· ἡὲ καὶ ἥδη  
οἴκοι, ἀτὰρ μνηστήροι κακὸν πάντεσσι φυτεύει.<sup>3</sup>

The dramatic situation becomes especially tense when Odysseus, back once more in Ithaca, takes up the prophecy, as he does in the sixteenth book, where he discloses himself to his son and plans with him to compass his vengeance:

'Αλλ' ἡ τοι πανεσθαι ἀνωγέμεν ἀφροσυνάων,  
μειλιχίοις ἐπέεσσι παρανδῶν· οἵ δέ τοι οὖ τι  
πείσονται· δὴ γάρ σφι παρίσταται αἰσιμον ἡμαρ.<sup>4</sup>

A striking effect is secured in the seventeenth book by Telemachus'

<sup>1</sup> 11, 100-118.

<sup>2</sup> 15, 31 f.

<sup>3</sup> 15, 172-178.

<sup>4</sup> 16, 278-280. It may well be argued that this is not strictly prophecy, but it cannot be denied that Odysseus' words have the effect of prophecy on the listener.

report to his mother of the words which Menelaus spoke, when he heard of the suitors' wooing:

"Ω πόποι, ἦ μάλα δὴ κρατερόφρονος ἀνδρὸς ἐν εὐνῇ  
ἥθελον εύνηθῆναι ἀνάλκιδες αὐτοὶ ἔόντες.  
ὡς δ' ὁπότ' ἐν ξυλόχῳ ἔλαφος κρατεροῦ λέοντος  
νεβροὺς κοιμήσασα νεγγενέας γαλαθηνοὺς  
κυημοὺς ἔξερέησι καὶ ἄγκεα ποιήεντα  
βοσκομένη, δὲ δ' ἐπειτα ἐήν εἰσήλυθεν εύνήν,  
ἀμφοτέροισι δὲ τοῖσιν ἀεικέα πότμον ἐφῆκεν.  
ὡς Ὁδυσεὺς κείνοισιν ἀεικέα πότμον ἐφῆσει.<sup>1</sup>

On hearing these words Theoclymenus addressed Penelope:

"Ω γύναι αἰδοίη Λαερτιάδεω Ὅδυσῆος,  
ἥ τοι ὁ γ' οὐ σάφα οἶδεν, ἐμεῖο δὲ σύνθεο μῦθον·  
ἀτρεκέως γάρ τοι μαντεύσομαι οὐδ' ἐπικέύσω.  
ἴστω νῦν Ζεὺς πρώτα θεῶν ξενίη τε τράπεζα  
ἰστίη τ' Ὅδυσῆος ἀμύμονος, ἦν ἀφικάνω,  
ώς ἡ τοι Ὅδυσεὺς ἥδη ἐν πατρίδι γαίῃ,  
ἡμενὸς ἡ ἔρπων, τάδε πενθόμενος κακὰ ἔργα  
ἔστιν, ἀτὰρ μνηστῆροι κακὸν πάντεσσι φυτεύει·  
οἷον ἐγὼν οἰωνὸν ἐνσέλμου ἐπὶ νηὸς  
ἡμενὸς ἐφρασάμην καὶ Τηλεμάχῳ ἐγεγώνευν.<sup>2</sup>

To this the suitors paid no heed, but in front of the palace made merry with throwing the discus and hunting-spear, and abated not their insolence.

When Odysseus, disguised as a beggar, at last sits in his own hall, prophecies fall thick from his lips but are all unheeded. After Amphinomus in pity has given him food and drink, Odysseus warns him that man is careless and when prosperous grows reckless, thinking not that evil days may come, even as the suitors are now doing in their folly, wasting the substance and dishonoring the wife of a man who will not now be long away from his friends and native land; indeed he is close at hand and the decision between him and the suitors will not

<sup>1</sup> 17, 124–131.

<sup>2</sup> 17, 152–161.

be without bloodshed, when once he has entered his great hall.<sup>1</sup> Later Odysseus, still in disguise, assures Philoetius, the neatherd, that Odysseus will return while the herdsman is still there, and that he shall see his master slaying the suitors;<sup>2</sup> whereat Athena stirs the suitors to uncontrollable laughter and turns their wits awry; their eyes are filled with tears and their hearts with anguish. Thereupon Theoclymenus prophesies that ill shall befall them, but they only

<sup>1</sup> 18, 125–150: 'Αμφίνοι', ή μάλα μοι δοκέεις πεπνυμένος εἶναι·  
τοῖον γὰρ καὶ πατρός, ἐπει κλέος ἐσθλὸν ἄκουον,  
Νῖσον Δουλιχῆνα ἐν τ' ἔμεν ἀφνειόν τε·  
τοῦ σ' ἔκ φασι γενέσθαι, ἐπητῇ δ' ἀνδρὶ ἔοικας.  
τούνεκά τοι ἐρέω, σὺ δὲ σύνθεο καὶ μεν ἄκουσον·  
οὐδὲν ἀκιδνότερον γαῖα τρέφει ἀνθρώποι  
πάντων, ὅσσα τε γαῖαν ἔπι πνέει τε καὶ ἔρπει.  
οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω,  
ὅφελος δὲ τὴν παρέχωσι θεοὶ καὶ γούνατ' ὀρώρῃ·  
ἄλλος δὲ δὴ καὶ λυγρὰ θεοὶ μάκαρες τελέσωσι,  
καὶ τὰ φέρει ἀεκαζόμενος τετληότι θυμῷ.  
τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων,  
οἷον ἔπ' ἡμαρ ἄγησι πατήρ ἀνδρῶν τε θεῶν τε·  
καὶ γὰρ ἐγώ ποτ' ἔμελλον ἐν ἀνδράσιν ὅλβιος εἶναι·  
πολλὰ δ' ἀτάσθαλ' ἔρεξα βίῃ καὶ κάρτεῖ εἴκων,  
πατρὶ τ' ἔμῷ πίσυνος καὶ ἐμοῖσι κασιγνήτοισι.  
τῷ μὴ τὶς ποτε πάμπαν ἀνήρ ἀθεμίστιος εἴη,  
ἄλλος δὲ γε σιγῇ δῶρα θεῶν ἔχοι, δητὶ διδοῖεν.  
οἰ' ὁρώ μνηστῆρας ἀτάσθαλα μηχανάωντας,  
κτήματα κείροντας καὶ ἀτιμάζοντας ἄκουτιν  
ἀνδρός, δν οὐκέτι φημὶ φίλων καὶ πατρίδος αἰης  
δηρὸν ἀπέσσεσθαι· μάλα δὲ σχεδόν· ἀλλά σε δαίμων  
οἴκαδ' ὑπεξαγάγοι, μηδὲ ἀντιάσειας ἐκείνῳ,  
διπότε νοστήσειε φίλην ἐς πατρίδα γαῖαν·  
οὐ γὰρ ἀναιμωτὶ γε διακρινέσθαι δίω  
μνηστῆρας καὶ κεῖνον, ἐπει κε μέλαθρον ὑπέλθῃ.

<sup>2</sup> 20, 227–234: Βουκόλ', ἐπει οὔτε κακῷ οὔτ' ἄφρονι φωτὶ ἔοικας,  
γιγνώσκω δὲ καὶ αὐτὸς δ τοι πινυτῇ φρένας ἵκει,  
τούνεκά τοι ἐρέω καὶ ἐπὶ μέγαν δρκον δμοῦμαι·  
ἴστω μὲν Ζεὺς πρώτα θεῶν ἔειλη τε τράπεζα  
ἰστίη τ' Ὁδυσσῆος ἀμύμονος ην ἀφικάνω,  
ἡ σέθεν ἐνθάδ' ἔόντος ἐλεύσεται οἴκαδ' Ὁδυσσεύς·  
σοῖσιν δ' δφθαλμοῖσιν ἐπόψεαι, αἱ κ' ἐθέλησθα,  
κτεινομένους μνηστῆρας, οἱ ἐνθάδε κοιρανέονσι.

laugh on and try to provoke Telemachus.<sup>1</sup> Finally when the fateful contest of the bow is set and Leodes first of all essays in vain to bend and string the bow, he speaks thus:

?Ω φίλοι, οὐ μὲν ἐγώ τανύω, λαβέτω δὲ καὶ ἄλλος.  
πολλοὺς γὰρ τόδε τόξον ἀριστῆς κεκαδήσει  
θυμοῦ καὶ ψυχῆς· ἐπεὶ δὲ πολὺ φέρτερόν ἔστιν  
τεθνάμεν ἡ ζώοντας ἀμαρτεῖν, οὐδὲ θ' ἐνεκ' αἰεὶ<sup>2</sup>  
ἐνθάδ' ὅμιλέομεν ποτιδέγμενοι ἥματα πάντα.

A natural speech for a disappointed man, we may say, but the listener in far off Hellas, as indeed the reader today, thrilled at the pregnant

<sup>1</sup> 20, 345-374: Ως φάτο Τηλέμαχος· μνηστῆροι δὲ Παλλὰς Ἀθήνη  
ἀσβεστον γέλον ὁρσε, παρέπλαγξεν δὲ νόημα·  
οἱ δὲ ἥδη γναθοῦσι γελοίαν ἀλλοτρίοισιν,  
αἷμοφόρυκτα δὲ δὴ κρέα ἡσθιον, δόσσε δὲ ἄρα σφέων  
δακρυόφιν πίμπλαντο, γόνον δὲ ὠλετο θυμός.  
τοῖσι δὲ καὶ μετέειπε Θεοκλύμενος θεοειδῆς·

“ἄδειοί, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων  
εἰλίναται κεφαλαῖ τε πρόσωπά τε νέρθε τε γοῦνα·  
οἵμωγή δὲ δέδηε, δεδάκρυνται δὲ παρειαί,  
αἴματι δὲ ἐρράδαται τοῖχοι καλαί τε μεσόδμαι·  
εἰδώλων δὲ πλέον πρόθυρον, πλειὴ δὲ καὶ αὐλὴ  
ἱεμένων Ἐρεβόσδε ύπὸ ζόφον· ἡέλιος δὲ  
οὐρανοῦ ἔξαπόλωλε, κακὴ δὲ ἐπιδέδρομεν ἀχλύς.”

Ὦς ἔφαθ’, οἱ δὲ ἄρα πάντες ἐπ’ αὐτῷ ἥδυ γέλασσαν  
τοῖσιν δὲ Ἐύρύμαχος Πολύβου πάις ἡρχ’ ἀγορεύειν.

“ἄφραινει ξεῖνος νέον ἀλλοθεν εἰληλουθώς·  
ἄλλα μιν αἴψα, νέοι, δόμου ἐκπέμψασθε θύραζε  
εἰς ἀγορὴν ἔρχεσθαι, ἐπεὶ τάδε νυκτὶ ἔισκει.”

τὸν δὲ αὐτε προσέειπε Θεοκλύμενος θεοειδῆς·  
“Ἐύρύμαχ”, οὐ τί σ’ ἄνωγα ἐμοὶ πομπῆς ὀπάξειν.  
εἰσὶ μοι διθαλμοὶ τε καὶ οὖατα καὶ πόδες ἄμφω  
καὶ νόος ἐν στήθεσσι τετυγμένος οὐδὲν ἀεικῆς·  
τοῖς ξειμι θύραζε, ἐπεὶ νοέω κακὸν ὕμμιν  
ἔρχόμενον, τό κεν οὐ τις ύπεκφύγοι οὐδὲ ἀλέαιτο  
μνηστήρων, οἱ δῶμα κάτ’ ἀντιθέουν Ὁδυσῆος  
ἀνέρας ύβριζοντες ἀτάσθαλα μηχανάσθε.”

Ὦς εἰπὼν ἔξηλθε δόμων εὖ ναιεταόντων·  
ἴκετο δὲ ἐς Πείραιον, δι μιν πρόφρων ύπέδεκτο.  
μνηστῆρες δὲ ἄρα πάντες ἐς ἀλλήλους δρόοντες  
Τηλέμαχον ἔρεθιζον, ἐπὶ ξεῖνοις γελάοντες.

<sup>2</sup> 21, 152-156.

meaning of these words; and the tension of the situation is heightened by the rebuke with which Antinous answers the seer:

Ληδόες, ποῦν σε ἔπος φύγειν ἔρκος ὁδόντων;  
δεινὸν τ' ἀργαλέον τε, νεμεσσῶμαι δέ τ' ἀκούων.  
εἰ δὴ τοῦτο γε τόξον ἀριστῆς κεκαδήσει  
θυμοῦ καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι.  
οὐ γάρ τοι σέ γε τοῖον ἐγείνατο πότνια μήτηρ,  
οἵον τε ῥυτῆρα βιοῦ τ' ἔμεναι καὶ ὄιστῶν·  
ἀλλ' ἄλλοι τανύουσι τάχα μνηστῆρες ἀγανοί.<sup>1</sup>

Thus we are brought to the moment when the wantonness of the suitors is to be punished by the despised beggar who strings the bow, easily shoots the arrow through the axes, and then springing to the threshold is revealed by Athena as Odysseus in all the vigor of his manhood.

Even if the killing of the suitors is the climax of the narrative, the return of Odysseus is, of course, the antecedent condition which makes this vengeance possible, and therefore it is an event eagerly anticipated by the listener to the story. We have already seen that both the return and the vengeance are often mentioned in the same prophecy;<sup>2</sup> in fact, from the moment when Athena, disguised as Mentes, assures Telemachus that his father is not dead, but is detained in an island and will not be long far from his native land, the return of Odysseus is repeatedly foretold. We are prepared for many of his adventures in detail also: so, for example, when, bidding Hermes tell Calypso to let Odysseus go, the Father of gods and of men prophesies the arrival of Odysseus on the twentieth day at Scheria among the Phaeacians, who shall honor him with rich gifts, and so he shall reach home.<sup>3</sup> Calypso in parting warns Odysseus that he must suffer so

<sup>1</sup> 21, 168-174.

<sup>2</sup> E.g. 5, 22-24: 11, 100-137: 15, 160-178: 18, 143-150: 20, 226-234. In the last three passages the prophecies are made to deceive, since Odysseus reaches Ithaca in the 13th book.

<sup>3</sup> 5, 29-42: Ἐρμεία· σὺ γὰρ αὗτε τά τ' ἄλλα περ ἀγγελός ἔσσι:  
νύμφῃ ἐνπλοκάμῳ εἰπεῖν νημερτέα βουλήν,  
νόστον Ὁδυσσῆος ταλασίφρονος, ὡς κε νέηται  
οὕτε θεῶν πομπῇ οὕτε θυητῶν ἀνθρώπων·  
ἀλλ' ὁ γ' ἐπὶ σχεδίης πολυδέσμου πήματα πάσχων  
ἥματι εἰκοστῷ Σχερίην ἐρίβωλον ἵκοιτο,

much before he comes to his native land — indeed, if he but knew all, he would prefer to remain with her in her home, in spite of his longing to see his wife again;<sup>1</sup> Ino in pity takes her seat on his raft and assures him that Poseidon for all his rage shall not destroy him;<sup>2</sup> even Poseidon's angry words, spoken as Odysseus begins to swim from his shattered raft, contain a promise of safety.<sup>3</sup>

But prophecy had played a large part in the earlier course of our hero's adventures, as appears in the story he tells Alcinous, king of

Φαιήκων ἐς γαῖαν, οἱ ἀγχίθεοι γεγάσασιν,  
οἱ κέν μιν περὶ κῆρι θεδν ὡς τιμῆσουσιν,  
πέμψουσιν δ' ἐν νητὶ φίλην ἐς πατρίδα γαῖαν,  
χαλκόν τε χρυσόν τε ἄλις ἑσθῆτά τε δόντες,  
πόλλα', δσ' ἀν οὐδέ ποτε Τροίης ἔξηρατ' Ὀδυσσεὺς,  
εἴ τε περ ἀπήμων ἡλθε, λαχῶν ἀπὸ ληΐδος αἰσαν.  
ὡς γάρ οἱ μοῦρ' ἐστὶ φίλους τ' ἰδεῖν καὶ ικέσθαι  
οἰκον ἐς ὑψόροφον καὶ ἐὴν ἐς πατρίδα γαῖαν.

Cf. 114 f.:     'Αλλ᾽ ἔτι οἱ μοῦρ' ἐστὶ φίλους τ' ἰδεῖν καὶ ικέσθαι  
οἰκον ἐς ὑψόροφον καὶ ἐὴν ἐς πατρίδα γαῖαν.

Likewise Calypso's words 165–170:

Αὐτὰρ ἐγὼ σῖτον καὶ ὕδωρ καὶ οἶνον ἐρυθρὸν  
ἐνθήσω μενοεικέ', ἃ κέν τοι λιμὸν ἐρύκοι,  
εἴματά τ' ἀμφίέσω, πέμψω δὲ τοι οὐρον ὅπισθεν,  
ὡς κε μάλ' ἀσκηθῆση σὴν πατρίδα γαῖαν ἵκηαι,  
αἰ τε θεοὶ γ' ἐθέλωσι, τοι οὐρανὸν εὐρὺν ἔχουσιν,  
οἱ μεν φέρτεροι εἰσὶ νοῆσαι τε κρῆναι τε.

<sup>1</sup> 5, 203–210: Διογενὲς Δαερτιάδη, πολυμῆχαν' Ὀδυσσεῦν,  
οὕτω δὴ οἰκόνδε φίλην ἐς πατρίδα γαῖαν  
αὐτίκα νῦν ἐθέλεις λέναι; σὺ δὲ χαῖρε καὶ ἔμπης.  
εἴ γε μὲν εἰδεῖς σῆσι φρεσὶν ὅσσα τοι αἴσα  
κῆδε' ἀναπλῆσαι, πρὶν πατρίδα γαῖαν ικέσθαι,  
ἐνθάδε κ' αὐθὶ μένων σὺν ἐμῷ τόδε δῶμα φυλάσσοις  
ἀθάνατός τ' εἴης, ἴμερόμενός περ ἰδέσθαι  
σὴν ἄλοχον, τῆς αἰὲν ἐέλδεαι ἥματα πάντα.

<sup>2</sup> 5, 339–341: Κάμμορε, τίπτε τοι ὡδε Ποσειδάων ἐνοσίχθων  
ώδεσσατ' ἐκπάγλως, δτε τοι κακὰ πολλὰ φυτεύει;  
οὐ μὲν δὴ σε καταφθίσει, μάλα περ μενεαίνων.

<sup>3</sup> 5, 375–379:                                     "Ιδε δὲ κρείων ἐνοσίχθων,  
κυνήστας δὲ κάρη προτὶ δν μυθήσατο θυμόν."  
"Οὕτω νῦν κακὰ πολλὰ παθῶν ἀλόω κατὰ πόντον,  
εἰς δ κεν ἀνθρώποισι διοτρεφέεσσι μιγῆται.  
ἀλλ' οὐδ' ὡς σε ἔολπα δνόσσεσθαι κακότητος."

the Phaeacians. The blinded Cyclops had prayed to Poseidon that if it were fated that Odysseus should reach home, he might arrive late, in evil plight, after loss of all his companions, on the ship of a stranger, and that he might find trouble at home.<sup>1</sup> The shade of Tiresias supplements the Cyclops' prayer, for he warns the hero that if his men harm the cattle of the sun he shall reach home late after loss of ship and all his crew, and that he shall find trouble there, when he shall discover insolent men in his halls devouring his substance and wooing his wife. These suitors he shall slay; but then he must journey on to a people who know not the sea or ships and eat no food mixed with salt; after this he shall return and await death in a peaceful old age surrounded by a prosperous folk:

Αύτάρ ἐπὴν μυηστῆρας ἐνὶ μεγάροισι τεοῖσιν  
κτείνῃς ἡὲ δόλω ἥ ἀμφαδὸν ὁξέῃ χαλκῷ,  
ἔρχεσθαι δὴ ἔπειτα, λαβὼν εὐῆρες ἐρετμόν,  
εἰς ὅ κε τοὺς ἀφίκηται οἱ οὐκ ἵσασι θάλασσαν  
ἀνέρες, οὐδέ θ' ἄλεσσι μεμιγμένον εἶδαρ ἔδουσιν.  
οὐδ' ἄρα τοίγ' ἵσασι νέας φοινικοπαρήγους,  
οὐδ' εὐήρε ἐρετμὰ, τά τε πτερὰ νηυσὶ πέλονται.  
σῆμα δέ τοι ἐρέω μάλ' ἀριφραδές, οὐδέ σε λήσει·  
δόπτότε κεν δὴ τοι ξυμβλήμενος ἄλλος ὁδίτης  
φήη ἀθηρηλοιγὸν ἔχειν ἀνὰ φαιδίμῳ ὡμῳ,  
καὶ τότε δὴ γαῖη πήξας εὐῆρες ἐρετμὸν,  
ρέξας ἱερὰ καλὰ Ποσειδάωνι ἄνακτι,  
ἀρνειὸν ταῦρόν τε συῶν τ' ἐπιβήτορα κάπρον,  
οἴκαδ' ἀποστείχειν ἔρδειν θ' ἱερὰς ἐκατόμβας  
ἀθανάτοισι θεοῖσι, τοι οὐρανὸν εύρὺν ἔχουσι,  
πᾶσι μάλ' ἔξείης· θάνατος δέ τοι ἐξ ἀλὸς αὐτῷ

<sup>1</sup> 9, 528-536: Κλῦθι, Ποσειδαον γαιήσαχε, κυανοχαῖτα·

ει ἐτεόν γε σὸς είμι, πατήρ δ' ἐμὸς εὔχεαι εἰναι,  
δὸς μη 'Οδυσσῆα πτολιπόρθιον οἴκαδ' ίκέσθαι  
νιὸν Λαέρτεω, 'Ιθάκη ἐνι οἰκλ' ἔχοντα.  
ἄλλ' ει οἱ μοῖρ' ἔστι φίλοις τ' ιδέειν καὶ ίκέσθαι  
οἰκον ἔϋκτίμενον καὶ ἐην ἐς πατρίδα γαῖαν,  
δψὲ κακῷς ζλθοι, ὀλέσας ἄπο πάντας ἐταίρους,  
νηὸς ἐπ' ἀλλοτρίης, εύροι δ' ἐν πήματα οἴκῳ.  
"Ως ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε κυανοχαῖτης.

ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὃς κέ σε πέφνῃ  
γήρᾳ ὑπὸ λιπαρῷ ἀρημένον· ἀμφὶ δὲ λαοὶ  
ὅλβιοι ἔσσονται· τὰ δέ τοι νημερτέα εἴρω.<sup>1</sup>

Here we have a prophecy reaching beyond the content of the *Odyssey*, which casts a certain veil of enticing mystery over the later history of Odysseus.

To follow out all the prophetic intimations given by Athena in her encouraging directions to her favorite, or in Odysseus' own words to his faithful swineherd and to others, is here unnecessary.<sup>2</sup> We need only note that all contribute to the rising interest in the tale until at last Odysseus stands disclosed and threatening before the suitors. Nor should we fail to observe the pathetic irony of many of the situations, as when Odysseus, as yet unrecognized, assures Eumeus that his lord is close at hand; and above all in that dramatic passage in which he tells Penelope of her husband, and assures her that he will return in this very year — aye, within the very month:

“Ως δὲ μὲν οὕτως ἔστι σόος καὶ ἐλεύσεται ἦδη  
ἄγχι μάλ’ οὐδ’ ἔτι τῆλε φίλων καὶ πατρίδος αἰης  
δηρὸν ἀπεσσεῖται· ἔμπης δέ τοι ὅρκια δώσω.  
Ιστω νῦν Ζεὺς πρῶτα, θεῶν ὑπατος καὶ ἄριστος,  
ιστίη τ’ Ὁδυσῆος ἀμύμονος ἦν ἀφικάνω.  
ἡ μὲν τοι τάδε πάντα τελείεται, ως ἀγορεύω.  
τοῦδ’ αὐτοῦ λυκάβαντος ἐλεύσεται ἐνθάδ’ Ὁδυσσεύς,  
τοῦ μὲν φθίνοντος μηνός, τοῦ δὲ ισταμένοιο.<sup>3</sup>

Every reader of the *Odyssey* knows from his own experience the way in which his interest in the story grows rapidly through the Phaeacian episode, becomes intense with the arrival of Odysseus in his island home, and culminates with the slaying of the suitors. Rereading and colder years do not lessen our wonder and admiration of the poet's art. No other ancient epic has such unity as the *Odyssey* or claims

<sup>1</sup> 11, 119–137. For a discussion of the significance of these injunctions see the literature quoted by Ameis-Hentze, *Anhang, ad loc.*

<sup>2</sup> 13, 306–310. 375–428; 14, 149–164. 321 ff. 391 ff.; 18, 145–150; 19, 583–587; 20, 227–234.

<sup>3</sup> 19, 300–307. These verses are the climax of Odysseus' speech which begins 19, 165.

such undivided attention. To these results the skillful use of prophecy largely contributes.

## IV

The occasion of the Argonautic expedition was given by an oracle, for king Pelias had heard that he was to meet his doom at the prompting of a man whom he should see coming forth from the people wearing but one sandal; therefore when Jason appeared with only a single sandal, for he had lost the other in the mire when he crossed the wintry river Anaurus, the king devised for him a troublous voyage that on sea or among strangers he might lose his return.<sup>1</sup> But Apollonius was conscious of the great epics, above all of the *Iliad* and the *Odyssey*, which were his models, and furthermore he felt the impulses of his own age, when learning and romantic love were playing larger parts in Greek literature than before. It is natural then that his work should contain many factors to the welding of which into perfect unity his genius was unequal. To belittle his work is perhaps easy and fashionable; and certainly in his use of prophecy he is inferior in skill to either Homer or Virgil.

As was to be expected the success of the Argonauts through toil and danger is early foretold, not only by the enthusiastic spectators as they watch the heroes hurrying to their ship,<sup>2</sup> but also by the seer

<sup>1</sup> I, 5-17. Τοῖην γὰρ Πελίης φάτιν ἔκλυεν, ὡς μιν δπίσσω  
μοῦρα μένει στυγερή, τοῦδ' ἀνέρος, ὃντιν' ἵδοιτο  
δημόθεν οἰοπέδιλον, ὑπ' ἐννεσῆσι δαμῆναι.  
δηρὸν δ' οὐ μετέπειτ' ἔτειν κατὰ βάξιν Ἰῆσων  
χειμερίοιο ρέεθρα κιών διὰ ποστὸν Ἀγαύρου  
ἄλλο μὲν ἔξεσάωσεν ὑπ' ἱλνος, ἄλλο δ' ἐνερθεν  
κάλλιπεν αὐθὶ πέδιλον ἐνισχόμενον προχοῦσιν.  
ἴκετο δ' ἐς Πελίην αὐτοσχεδὸν ἀντιβολήσων  
εἰλαπίνης, ἦν πατρὶ Ποσειδάνῳ καὶ ἄλλοις  
ρέξε θεοῖς, Ἡρῆς δὲ Πελασγίδος οὐκ ἀλέγειν.  
αἰψα δὲ τόνγ' ἐσιδῶν ἐφράσσατο, καὶ οἱ ἄεθλον  
ἔντυε ναυτιλίης πολυκηδέος, ὅφρ' ἐνι πόντῳ  
ἥε καὶ ἀλλοδαποῖσι μετ' ἀνδράσι ιόστον δλέσσῃ.

<sup>2</sup> I, 242-246: Ζεῦ ἄνα, τὶς Πελασ οὐδες; πόθι τόσσον δμιλον  
ἡρώων γαῖης Παναχαιίδος ἔκτοθι βάλλει;  
αὐτῆμάρ κε δόμους δλοῷ πυρὶ δηώσειαν  
Αλήτεω, δτε μή σφιν ἐκών δέρος ἐγγυαλίξῃ.  
ἄλλ' οὐ φυκτὰ κέλευθα, πόνος δ' ἀπρηκτος ιοῦσιν.

Idmon, the interpreter of Apollo, who speaks thus at the sacrifice made when the expedition is about to set out:

Τμῆν μὲν δὴ μοῖρα θεῶν χρειώ τε περῆσαι  
ἐνθάδε κῶς ἄγοντας· ἀπειρέσιοι δ' ἐνὶ μέσσῳ  
κεῖσέ τε δεῦρό τ' ἔστιν ἀνερχομένοισιν ἄεθλοι.  
αὐτὰρ ἔμοι θανέειν στυγερῆ ὑπὸ δαίμονος αἰση  
τηλόθι που πέπρωται ἐπ' Ἀσίδος ἡπείροιο.  
ῶδε κακοῖς δεδαῶς ἔτι καὶ πάρος οἰωνοῖσιν  
πότμον ἐμὸν πάτρης ἔξιον, ὅφερ' ἐπιβαῖην  
νηός, ἐνκλειη δὲ δόμοις ἐπιβάντι λίπηται.<sup>1</sup>

We have just seen with what effect in the *Odyssey* the return and vengeance of Odysseus are constantly kept before our minds by repeated prophecies which heighten our anticipation; but there is little of this in the *Argonautica*. Prophecies in detail we do have, as for example when on the shores of the Propontis the heroes are detained for twelve days and nights by fierce tempests; then a halcyon appears, utters its shrill cries above Jason's head as he sleeps and lights on the stern ornament of the Argo. Mopsus understands the bird's cries and interprets them to mean that the heroes must climb rugged Dindymum and propitiate the Mother of the Gods; then the stormy winds will cease.<sup>2</sup> After Phineus has been freed from the Harpies and cleansed of his filth, he prophesies and gives the Argonauts directions: he tells them how they may pass the Cyanean rocks, and then describes in much detail their course past the Paphlagonians, past Carambis, Aegialus, the rivers Halys, Iris, and Thermodom, the Amazons, Chalybes, Tibareni, Mossynoeci, and many other tribes, on to the mouth of the river Phasis where they shall behold the towers of Aeetes and the grove of Ares, in which a dragon watches over the golden fleece. Beyond this the prophet may not tell, save two things only: the heroes are to be guided by a deity home from Aea through another course than the one by which they have come, and they are bidden to "take thought of the artful aid of the Cyprian goddess, for on her depends the venture's glorious issue":

<sup>1</sup> I, 440-447.

<sup>2</sup> I, 1078-1102.

Ὥ τέκος, εὗτ' ἀν πρῶτα φυγῆς ὄλοὰς διὰ πέτρας,  
θάρσει· ἐπεὶ δαιμῶν ἔτερον πλόον ἡγεμονεύσει  
ἐξ Αἴγης μετὰ δ' Αἴαν ἄλις πομπῆς ἔσονται.  
ἀλλά, φίλοι, φράζεσθε θεᾶς δολόεσσαν ἀρωγὴν  
Κύπριδος. ἐκ γὰρ τῆς κλυτὰ πείρατα κεῖται ἀέθλων.  
καὶ δέ με μηκέτι τῶνδε περαιτέρω ἔξερέεσθε.<sup>1</sup>

In spite of these words, which hint darkly at the romantic adventure that is to follow, the total effect of the prophecy is in no wise comparable to that produced by the words spoken by the shade of Tiresias to Odysseus. We are fairly assured of the success of the undertaking, it is true, and we are prepared for the loves of Medea and Jason; but the excessive geographical information given swamps our imaginations with erudition and we are left cold and indifferent.<sup>2</sup>

In the *Iliad* and *Odyssey* there is little prophecy concerning the minor heroes; our attention is concentrated on the chief actors; but the learned Alexandrian cannot resist the temptation to prophesy the fate of other heroes besides Jason. We recall that Idmon knew his own doom and declared that he should die "afar off on the main land of Asia";<sup>3</sup> Canthus and Mopsus were destined to wander and perish in the furthest ends of Libya;<sup>4</sup> Heracles, Polyphemus, and Hylas were not to continue the quest;<sup>5</sup> and the poet himself forecasts the

<sup>1</sup> 2, 422–427; but the whole passage 2, 311–427 is important. Cf. 3, 549 ff.:  
εἰ ἐτεῦν Φίνεψ γε θεῇ ἐνὶ Κύπριδι νόστον  
πέφραδεν ἔστεσθαι.

Cf. also 4, 253–297.

<sup>2</sup> We may note here also that Phineus recognised the arrival of the Argonauts as the fulfillment of an oracle of Zeus (2, 194–196), and that when the Harpies were put to flight, he recalled his own former prophecy (2, 458–461).

<sup>3</sup> 1, 139–141: "Ιδμων δ' ὑστάτιος μετεκλαθεν, δσσοι ἔναιοι  
"Αργος, ἐπεὶ δεδάως τὸν ἐδν μόρον οἰωνοῖσιν  
ἥιε, μή οἱ δῆμος ἐνκλείης ἀγάσαιτο.

Cf. 1, 440–447 quoted above p. 129. The prophecy is fulfilled 2, 815 ff.

<sup>4</sup> 1, 79–85. Cf. 4, 1485–1536.

<sup>5</sup> 1, 1315–1325: Τίπτε παρὲκ μεγάλοιο Διὸς μενεαίνετε βουλὴν  
Αἴγτεω πτολιεύθρον ἄγειν θρασὺν Ἡρακλῆα;  
"Αργεῖοι μοῦροί" ἐστὶν ἀτασθάλῳ Εὐρυσθῆι  
ἐκπλήσσαι μογέοντα δυώδεκα πάντας ἀέθλους,  
ναίειν δ' ἀθανάτουσι συνέστιον, εἰ κ' ἔτι παύρους

fate of Amycus.<sup>1</sup> The effect, however, of these several prophecies, so far as they produce any effect, is to divert our attention from the main theme, thus destroying the unity of the work, and to diminish our interest in the great adventure, without enhancing our interest in the individuals concerned.

As I have already said, the romantic *motif* is hinted at in the close of Phineus' prophecy, when he bids the Argonauts "take thought of the artful aid of the Cyprian goddess; for on her depends the glorious issue of the venture."<sup>2</sup> This is the only use made of prophecy to prepare us for the love of Medea for Jason, which is the chief element in the second half of the poem. The third book opens with an account of the visit paid Cypris by Hera and Athena to ask the goddess of love to secure the help of Eros to further the plans of the Argonauts; Eros promises to pierce Medea with his arrow, and in due season fulfills his promise.<sup>3</sup> The story is prettily told, and claims our interest; but the poet fails to rouse suspense in his readers. We are simply carried on with the flow of the narrative to the fine passage in which the poet describes Medea's anguish because of her love for Jason,<sup>4</sup> and through the succeeding incidents, in which with Medea's aid Jason accomplishes the tasks set him, seizes the Golden Fleece, and starts on his homeward journey. Once the narrative looks forward to the time when Medea shall reach the Pelasgian land, a bane to the house of Pelias;<sup>5</sup> again a motive is provided for the wanderings in the West, when we are told that Zeus in his anger over the murder of Apsyrtus, has ordained that the Argonauts must cleanse themselves as Circe shall direct them, and suffer many woes before reaching home: the beam of Dodonian oak which Athena set in the stem of the Argo speaks:

---

ἔξανθη· τῷ μή τι ποθὴ κείνοι πελέσθω.  
αὕτως δ' αὖ Πολύφημον ἐπὶ προχοῦσι Κίοιο  
πέπρωται Μυσοῖσι περικλέες ἀστυ καμόντα  
μοῖραν ἀναπλήσειν Χαλίβων ἐν ἀπέρονι γαῖῃ.  
αὐτὰρ "Τλαν φιλότητι θεὰ ποιήσατο νύμφη  
δν πόσιν, οἴό περ οὔνεκ' ἀποπλαγχθέντες ἔλειφθεν.

Cf. 2, 144-153.

<sup>1</sup> 2, 65 f.

<sup>2</sup> 2, 423 f.

<sup>3</sup> 3, 6-166; 274-298.

<sup>4</sup> 3, 439-470.

<sup>5</sup> 4, 242 f.

Τοὺς δ' ὄλοδὸν μεσσηγὸν δέος λάβεν εἰσαῖσθοντας  
 φθογγὴν τε, Ζηνός τε βαρὺν χόλον. οὐ γὰρ ἀλύξειν  
 ἔννεπεν οὔτε πόρους δολιχῆς ἀλός, οὔτε θυέλλας  
 ἀργαλέας, ὅτε μὴ Κίρκη φόνον Ἀψύρτοιο  
 νηλέα νίψειεν. Πολυδεύκεα δ' εὐχετάσσαι  
 Κάστορά τ' ἀθανάτοισι θεοῖς ἡνωγε κελεύθους  
 Αύσονίης ἐμπροσθε πορεῦν ἀλός, ἢ ἐνὶ Κίρκην  
 δήουσιν, Πέρσης τε καὶ Ἡελίοιο θύγατρα.<sup>1</sup>

When Circe heard from Medea's lips the story of the heroes' quest, and how Medea herself had sinned, she ordered the two lovers to leave her halls:

Σχετλίη, ἢ ρα κακὸν καὶ ἀεικέα μῆσαο νόστον.  
 Ἐλπομαι οὐκ ἐπὶ δήν σε βαρὺν χόλον Αἴήταο  
 ἐκφυγέειν· τάχα δ' εἶσι καὶ Ἑλλάδος ἥθεα γαίης  
 τισόμενος φόνον νίος, ὅτ' ἀσχετα ἔργ' ἐτέλεσσας  
 ἀλλ' ἐπεὶ οὖν ἵκετις καὶ ὀμόγνυος ἐπλευ ἐμεῖο,  
 ἄλλο μὲν οὕτι κακὸν μητίσομαι ἐνθάδ' ιούσῃ·  
 ἔρχεο δ' ἐκ μεγάρων ξείνῳ συνοπηδός ἐοῦσα,  
 ὅντινα τοῦτον ἀιστον ἀείραο πατρὸς ἀνευθεν·  
 μηδέ με γουνάσσηαι ἐφέστιος, οὐ γὰρ ἔγωγε  
 αἰνήσω βρούλάς τε σέθεν καὶ ἀεικέα φύξιν.<sup>2</sup>

Here we are given a glimpse beyond the epic into the future, but this is soon forgotten in the geographical details of the wanderings which take the heroes through the western seas, past the Sirens, Scylla, Charybdis, and the wandering rocks of the Planctae, to the Phaeacians where Medea is wedded to Jason. Thence the heroes are driven to the Syrtis; then they carry the Argo overland to the Tritonian lake from which they are conducted by Triton to the sea once more. After this they reach Crete, and so return to Pagasae.<sup>3</sup>

<sup>1</sup> 4, 584-591.

<sup>2</sup> 4, 739-748.

<sup>3</sup> For two incidents something akin to prophecy is employed. Thetis calms Hera's anxiety with the promise that she will save the Argo that the heroes may return home, and then appearing to her husband Peleus, she bids the Argonauts sail at dawn, and assures him that the Nereids will draw the ship through the Planctae (4, 834-861); again Jason's interpretation of a dream which has come to Eu-

Thus the story of the heroes' wanderings comes to its close. The narrative does not wholly lack unity, but it is not made with sufficient skill to stir our imaginations increasingly as the tale advances to a great climax, and to maintain our interest to the end, as do both the *Iliad* and *Odyssey*. There is no long continued suspense or anticipation. This is only another way of saying that the poet is inferior to the maker of the Homeric poems; and nowhere does his inferiority appear more clearly than in his failure to use prophecy effectively.

## V

The *Aeneid* is the most complex of all the poems now under examination: it is at once a tale of the heroic age and an epic of the new empire; it combines the toilsome wanderings of the Trojan remnant with the fateful struggles of that remnant to establish itself in a new land; and all the while the legendary epic foreshadows Virgil's own age, and the hero Aeneas is the prototype of the actual hero of Actium — this founder of the Roman race, obedient to the call of duty, unbroken by toil and disaster, the victor over violence and lawless force, yet human withal, is the ancestor of the new founder of the reign of peace and law, the emperor Augustus. The poet set himself the difficult task of making the imaginary and remote world of legend — "kings and realms that pass to rise no more" — appear real, and the actual world of his own day seem remote, the vision of a new order discerned through the centuries. Difficult as that task was, the poet's success is attested by the popularity of his epic for nineteen hundred years.

The poem's real objective appears then to be the Roman Empire which Augustus founded, but the narrative must concern itself chiefly with the legendary material, and the method employed must be that established by Virgil's models. It is a poor and partial procedure to consider the poet's use of prophecy apart from his other poetic devices, but recognizing the limitations of our present inquiry, we may still proceed.

Two facts are kept before our minds from the first: falling Ilion is

phemus, leads the latter to cast into the sea the clod of earth which he had brought from Libya; hence came the island of Calliste (Thera) where the sons of Euphemus dwell (4, 1731-1764).

to rise again, and Italy is the native land, which Aeneas must seek. So Juno feared for her beloved Carthage:

Progeniem sed enim Troiano a sanguine duci  
audierat, Tyrias olim quae verteret arces;  
hinc populum late regem belloque superbum  
venturum excidio Libyaæ: sic volvere Parcas.<sup>1</sup>

Driven by the storm to Africa, Aeneas revives the courage of his followers by recalling the dangers they have passed and reminds them that through various chances and countless hazards their goal is Latium, where their destiny promises them quiet homes:

Ilic fas regna resurgere Troiae.  
durate et vosmet rebus servate secundis.<sup>2</sup>

Venus reminds Jove of his promise:

Certe hinc Romanos olim volventibus annis,  
hinc fore ductores revocato a sanguine Teucri,  
qui mare, qui terras omni dicione tenerent,  
pollicitus. quae te, genitor, sententia vertit?<sup>3</sup>

When Aeneas converses with his mother disguised as a huntress maiden, he speaks the pregnant words,

Italiam quaero patriam;<sup>4</sup>

and in the second book as the hero describes the fate of Troy, he tells how Hector's shade appeared and bade him flee, taking the Trojan Penates to share his fate, and make for them a mighty city which he at last should found, after wandering far across the sea;<sup>5</sup> Delian Apollo orders the Trojan exiles to seek their ancient mother:

Hic domus Aeneae cunctis dominabitur oris  
et nati natorum et qui nascentur ab illis.<sup>6</sup>

Italy is the goal, as many prophecies attest, but it is to be attained only with long toil and after overcoming many dangers. Creusa's shade, appearing to Aeneas on the fateful night of Ilion's fall, assures him that the Fates decree that she shall not accompany him, but that

<sup>1</sup> I, 19-22.

<sup>3</sup> I, 234-237.

<sup>5</sup> 2, 289-295.

<sup>2</sup> I, 206 f.

<sup>4</sup> I, 380.

<sup>6</sup> 3, 97 f.

after long exile, when he has plowed a vast stretch of the sea, he shall come to Italy, where fair fortune, a throne, and royal bride await him.<sup>1</sup>

When the Trojans are distressed by the pestilence in Crete, the gods and Penates of Troy appear in a vision to Aeneas:

Nos te Dardania incensa tuaque arma secuti,  
nos tumidum sub te permensi classibus aequor  
idem venturos tollemus in astra nepotes  
imperiumque urbi dabimus. tu moenia magnis  
magna para, longumque fugae ne linque laborem.  
mutandae sedes. non haec tibi litora suasit  
Delius aut Cretae iussit considere Apollo.  
est locus (Hesperiam Grai cognomine dicunt),  
terra antiqua, potens armis atque ubere glaebae;  
Oenotri coluere viri, nunc fama minores  
Italiam dixisse ducis de nomine gentem:  
hae nobis propriae sedes, hinc Dardanus ortus  
Iasiusque pater, genus a quo principe nostrum.  
surge age et haec laetus longaevo dicta parenti  
haud dubitanda refer: Corythum terrasque requirat  
Ausonias: Dictaea negat tibi Iuppiter arva.<sup>2</sup>

These prophetic directions are at once confirmed by Anchises, who recalls Cassandra's words (Aeneas speaks):

Perfecto laetus honore

Anchisen facio certum remque ordine pando.  
adgnovit prolem ambiguam geminosque parentes  
seque novo veterum deceptum errore locorum.  
tum memorat: 'nate, Iliacis exercite fatis,  
sola mihi talis casus Cassandra canebat.  
nunc repeto haec generi portendere debita nostro  
et saepe Hesperiam, saepe Itala regna vocare.  
sed quis ad Hesperiae venturos litora Teucros  
crederet? aut quem tum vates Cassandra moveret?  
cedamus Phoebo et moniti meliora sequamur.'  
sic ait, et cuncti dicto paremus ovantes.<sup>3</sup>

Celaeno, the Harpy (*infelix vates*), foretells that these descendants of Laomedon shall reach Italy their goal, but that they shall not build a city until hunger forces them to eat their tables:

<sup>1</sup> 2, 775-784.

<sup>3</sup> 3, 178-189. Cf. 7, 205-211.

<sup>2</sup> 3, 156-171.

Italiam cursu petitis ventisque vocatis  
 ibitis Italianam portusque intrare licebit;  
 sed non ante datam cingetis moenibus urbem,  
 quam vos dira fames nostraequae iniuria caedis  
 ambesas subigat malis absumere mensas.<sup>1</sup>

Her words are in form a threat and terrify the Trojans; but in the event they prove a happy prophecy.<sup>2</sup>

In the course of their wanderings westward Aeneas and his companions come to Buthrotum in Epirus, where to their astonishment they learn that Helenus, one of Priam's sons, reigns and has taken Andromache to wife. Now Helenus is a prophet, an interpreter of Apollo, and to him Aeneas repeats the fearful prophecy of Celaeno; whereupon after due sacrifice Helenus speaks and promises them that in Ausonia's haven they shall at last find fixed resting place; but that they may the safer reach that end, he gives in long prophecy many detailed directions and foretells much that lies before them. He warns them that Italy, which they think so near, is far away; they must bend their oars in the Sicilian waves and wander over the Ausonian sea, visit the waters of Avernus and Circe's isle before they may plant their city on safe shore. There a portent shall be seen which shall indicate the place for their town: beside a river they will find a monstrous white sow with thirty young, new-littered, white, about her teats. That shall be the place for the city, and that the sure end of their labors. But to reach that place they must avoid the east and south coasts of Italy, pass Scylla and Charybdis; then after propitiating Juno, they shall reach the Italian shore, where they must visit Cumae and Lake Avernus with its whispering groves in which dwells the Sibyl, Apollo's frenzied prophetess:

Illa tibi Italiae populos venturaque bella  
 et quo quemque modo fugiasque ferasque laborem  
 expediet, cursusque dabit venerata secundos.  
 haec sunt, quae nostra liceat te voce moneri.  
 vade age et ingentem factis fer ad aethera Troiam.<sup>3</sup>

Only the critical reader remembers, when he comes to the sixth book, that it is the shade of Anchises which discloses to Aeneas the course

<sup>1</sup> 3, 253-257.

<sup>2</sup> 7, 107 ff.

<sup>3</sup> The whole episode 3, 374-462, of which only the last five lines are quoted above, is prophetic.

of events, while the Sibyl is but the guide to the lower world. This discrepancy is of course due to the fact that the *Aeneid* had not received the last hand, but it is in no wise disturbing to the effect here or later. We here learn for the first time of the Sibyl and of the wars to come when the heroes shall have reached the Italian shore; thus we are put in a mood of anticipation and prepared for the descent to Hades of the sixth book — which has not yet been hinted at — and for the Italian half of the epic. Our suspense is skillfully increased in the fifth book. After the burning of a portion of his fleet, Aeneas is in despair and uncertain whether to settle in Sicily with his fellow countryman Acestes, or to persist in his quest of Italy. Then aged Nautes, whom Pallas Athena had taught, so that he could interpret the signs of celestial anger and disclose the course of Fate, consoles his leader and bids him leave with Acestes the crews of the lost ships, the faint-hearted and the aged. The words with which he opens his address I must quote:

Nate dea, quo fata trahunt retrahuntque sequamur;  
quidquid erit, superanda omnis fortuna ferendo est.<sup>1</sup>

Here we have the two qualities that in later ages had made Rome great — *pietas*, obedience to duty, and *constantia*, firmness of purpose, which can defeat Dame Fortune. The advice is confirmed by the shade of Anchises, who gliding down from heaven addresses his son:

Nate, mihi vita quandam, dum vita manebat,  
care magis, nate, Iliacis exercite fatis,  
imperio Iovis huc venio, qui classibus ignem  
depulit, et caelo tandem miseratus ab alto est.  
consiliis pare quae nunc pulcherrima Nautes  
dat senior; lectos iuvenes, fortissima corda,  
defer in Italiam. gens dura atque aspera cultu  
debellanda tibi est Latio. Ditis tamen ante  
infernas accede domos et Averna per alta  
congressus pete, nate, meos. non me impia namque  
Tartara habent, tristes umbrae, sed amoena piorum  
concilia Elysiumque colo. huc casta Sibylla  
nigrarum multo pecudum te sanguine ducet.  
tum genus omne tuum et quae dentur moenia disces.<sup>2</sup>

<sup>1</sup> 5, 709 f.

<sup>2</sup> 5, 724–737. Cf. 813 for Neptune's promise. Observe that the words spoken by Anchises' shade motivate Aeneas' prayer to the Sibyl, 6, 103–123.

The Cumean Sibyl, in the frenzy of Apollo's inspiration, heightens our apprehensions for the future:

O tandem magnis pelagi defuncte periclis  
 (sed terrae graviora manent), in regna Lavini  
 Dardanidae venient (mitte hanc de pectore curam),  
 sed non et venisse volent. bella, horrida bella,  
 et Thybrim multo spumantem sanguine cerno.  
 non Simois tibi nec Xanthus nec Dorica castra  
 defuerint; alias Latio iam partus Achilles,  
 natus et ipse dea; nec Teucris addita Iuno  
 usquam aberit, cum tu supplex in rebus egenis  
 quas gentis Italum aut quas non oraveris urbes!  
 causa mali tanti coniunx iterum hospita Teucris  
 externique iterum thalami.  
 tu ne cede malis, sed contra audentior ito  
 qua tua te fortuna sinet. via prima salutis,  
 quod minime reris, Graia pandetur ab urbe.<sup>1</sup>

Here we learn of a new foe, the equal of Achilles, the violent Turnus; sore danger and deep despair are foretold; a stranger bride once more is to bring great woe to the Teucri; but at the end Aeneas shall attain success if he display true *constantia*.<sup>2</sup>

Now it will be observed that the prophecies which we have noted have been wholly concerned with two objects: with the attainment of Italy, the fatherland from which Dardanus sprang, and with the wars to come after the first goal has been attained. Of prophecies relating to individuals or to single events there is little. Neptune in the fifth book foretells darkly the fate of Palinurus;<sup>3</sup> in the seventh book Latinus is warned by signs and by the oracle of Faunus of the coming of a stranger and of a great war, and is directed not to marry his daughter to a Latin, but to look for a son-in-law from abroad;<sup>4</sup> the death of Turnus is forecast;<sup>5</sup> Dido's prayer that Aeneas may die before he can enjoy his Italian kingdom foreshadows his fate;<sup>6</sup> again the founding of Alba Longa is predicted.<sup>7</sup> But these last two belong distinctly to the history of events after the epic, as Aeneas' promise

<sup>1</sup> 6, 83-97.

<sup>2</sup> Cf. Cymodocea's words to Aeneas, promising success (10, 228 ff.), and the omen which follows (10, 246-250).

<sup>3</sup> 5, 813-815.

<sup>6</sup> 4, 612-620.

<sup>4</sup> 7, 64-80; 96-101; cf. 253-258; 268-273.

<sup>7</sup> 8, 36-65.

<sup>5</sup> 10, 606 ff.

of a temple and festival to Apollo relates to the poet's own day.<sup>1</sup> With these possible exceptions — and they can hardly be called exceptions — the prophecies all fix our attention on the two great themes of the poem.

The first of these themes, as I have said, is provided by the toilsome efforts of the Trojan remnant to establish themselves in Italy, and the legendary material fills the whole compass of the epic; yet the greater theme is imperial Rome, whose history lies wholly outside the poem, but the story of whose course through the centuries is woven into the fabric of the *Aeneid* — and the method used is prophecy, not narration.

The greatest disaster that befell republican Rome in her earlier days came from the Gauls, whose capture of the city is pictured forth in prophetic fashion on the shield of Aeneas.<sup>2</sup> But far more dangerous to Rome's power had been her rivalry with Carthage and the wars which sprang therefrom. These are foretold at the beginning of the epic in the account of Juno's distress because she had heard that from the Trojan blood would some day come a people who should overthrow the Tyrian citadels — a people widely ruling and proud in war, who should destroy Libya.<sup>3</sup> Dido prays for hate without end between the Carthaginians and Dardanians;<sup>4</sup> and Jove himself prophesies to the gods in council the second Punic War:

Adveniet iustum pugnae, ne arcessite, tempus,  
cum fera Karthago Romanis arcibus olim  
exitium magnum atque Alpes inmittet apertas:  
tum certare odiis, tum res rapuisse licebit.<sup>5</sup>

A close relationship between Epirus and Italy is forecast in the kindly hope expressed by Aeneas to the seer Helenus:

Si quando Thybrim vicinaque Thybridis arva  
intraro gentique meae data moenia cernam,  
cognatas urbes olim populosque propinquos,  
Epiro Hesperiam (quibus idem Dardanus auctor  
atque idem casus), unam faciemus utramque  
Troiam animis: maneat nostros ea cura nepotes.<sup>6</sup>

<sup>1</sup> 6, 69–76.

<sup>3</sup> 1, 19–22.

<sup>5</sup> 10, 11–14.

<sup>2</sup> 8, 655–662.

<sup>4</sup> 4, 621–629.

<sup>6</sup> 3, 500–505. This may well refer to the founding of Nicopolis by Octavian, as Servius thought.

But Jove had already plainly prophesied the conquest of Greece by Rome:

Veniet lustris labentibus aetas  
cum domus Assaraci Phthiam clarasque Mycenas  
servitio premet ac victis dominabitur Argis.<sup>1</sup>

Indeed from the first Jove had ordained that in the fulness of time the Romans should exercise universal sway. It was a report of this which made Juno anxious for her beloved Carthage; and it is of this promise that Venus reminds the King of gods and of men in her appeal in the first book.<sup>2</sup>

Three long prophetic passages remain in which the poet by effective vaticination made deep appeal to the national sense of his audience, to their pride in their long past, and to their hopes which the new rule of peace and law inspired under Augustus. The first of these passages is Jove's answer to Venus' complaint in the opening book, in which he unrolls the scroll of Fate and foretells that after vast war Aeneas shall triumph in Italy and gather his people within a city wall where he shall reign three years; next Iulus shall hold the power for thirty years, and then found Alba Longa, where for three hundred years the descendants of the Trojans shall hold sway; the priestess of Vesta shall bear twins to Mars, and in due time Romulus shall found his city and give his name to his people. Then Juno shall relax her anger and bless the folk, who shall become masters of the world; and the prophecy concludes:

Nascetur pulchra Troianus origine Caesar,  
imperium Oceano, famam qui terminet astris,  
Iulius, a magno demissum nomen Iulo.  
hunc tu olim caelo, spoliis Orientis onustum  
accipies secura; vocabitur hic quoque votis.  
aspera tum positis mitescat saecula bellis;  
cana Fides et Vesta, Remo cum fratre Quirinus  
iura dabunt; dirae ferro et compagibus artis  
claudentur Belli portae; Furor impius intus  
saeva sedens super arma et centum vinctus aënis  
post tergum nodis fremet horridus ore cruento.<sup>3</sup>

Here we have the victory and peace foretold, which Virgil's genera-

<sup>1</sup> I, 283–285.

<sup>2</sup> I, 234–237, quoted above, p. 134.

<sup>3</sup> I, 286–296.

tion saw, and the golden age whose dawn was so full of promise to their eyes.

The second passage is that in which the shade of Anchises shows to his son the Roman heroes who are to be: first the mythical kings from Silvius to Romulus, the founder of Rome; the founder of the new empire, Augustus Caesar, who should bring in the golden age and extend his power to the bounds of earth and beyond the course of the sun; next appear the kings of Rome and the heroes of the republic. The climax is reached in those splendid lines which name the imperial destiny of Rome:

Excudent alii spirantia mollius aera,  
credo equidem, vivos ducent de marmore voltus,  
orabunt causas melius, caelique meatus  
desribent radio et surgentia sidera dicent:  
tu regere imperio populos, Romane, memento;  
hae tibi erunt artes; pacisque inponere morem,  
parcere subiectis, et debellare superbos.<sup>1</sup>

At the end was placed the prophecy relating to the young Marcellus, but this was rather of dynastic than of imperial interest.

The third prophecy is that displayed on the shield of Aeneas, where were figured the great symbols and events of tradition and history, culminating in the visions of the battle of Actium and of Caesar's triumphs:

At Caesar, triplici invictus Romana triumpho  
moenia, dis Italis votum inmortale sacrabat,  
maxima ter centum totam delubra per urbem.  
laetitia ludisque viae plausuque fremebat;  
omnibus in templis matrum chorus, omnibus aerae;  
ante aras terram caesi stravere iuvenci.  
ipse, sedens niveo candentis limine Phoebi,  
dona recognoscit populorum aptatque superbis  
postibus; incedunt victae longo ordine gentes,  
quam variae linguis, habitu tam vestis et armis.  
hic Nomadum genus et discinctos Mulciber Afros,  
hic Lelegas Carasque sagittiferosque Gelonos  
finixerat; Euphrates ibat iam mollior undis,  
extremique hominum Morini Rhenusque bicornis  
indomitique Dahae et pontem indignatus Araxes.<sup>2</sup>

<sup>1</sup> 6, 847-853.

<sup>2</sup> The whole passage 8, 608-728 is most effective.

There yet remains one passage of which the modern reader often misses the full import. In the last book of the *Aeneid* Juno is represented as yielding to Jove's command to oppose the Trojans no longer; but the goddess prays that the commingled stocks of Troy and Latium may bear the name of Latins and may use the Latin tongue, while the name and glory of Troy shall die. This Jove grants and ends with these words:

Hinc genus Ausonio mixtum quod sanguine surget,  
supra homines, supra ire deos pietate videbis,  
nec gens ulla tuos aeque celebrabit honores.<sup>1</sup>

This is the final prophecy: the Romans shall surpass all other men and the very gods in *pietas*, obedience to duty. That is the great moral of the epic.

As we follow through these prophecies, after all the centuries we can still see how the *Aeneid* stirred the Romans' imagination, for it foretold all their great history, their wide dominion, and their moral power.

## VI

Lucan's *Bellum Civile* is an ambitious poem, for the poet endeavored to treat in poetic fashion the momentous struggles which completed the Republic's downfall. He wisely refrained from using the divine machinery which was traditional in the epic, but he did make abundant use of portents, dreams, and direct prophecies to predict coming events. That the poem is not an effective unit is due to the nature of the subject more than to failure on the poet's part to use wisely the means at his disposal. The first great climax in the events which followed January 49 B.C. was Pompey's defeat at Pharsalus and his subsequent murder; the second was the assassination of Caesar. It is obvious that the poet might have stopped with the murder of Pompey and have thereby secured an effective close to his work; but that would have been to close with disaster to his hero, and to leave vice, in the person of Caesar, in high triumph. Whatever the poet's original intention — a matter I shall discuss later — the work as it stands has a weak ending, unworthy of the author's genius.

<sup>1</sup> 12, 838-840. The passage begins 12, 791.

As was to be expected, dire portents and prophecies accompanied the outbreak of the war. When Caesar's advance spread terror among the Romans, Pompey fled from the city, and all hope was lost, so many threatening prodigies appeared on earth, in the heavens, and in the sea alike; animals spoke with human voices, mothers shrank in terror from the monstrous offspring to which they gave birth; and grim prophecies of the Cumæan Sibyl passed from mouth to mouth. The crash of arms and loud voices were heard in groves, spirits walked, and the very ashes of the dead muttered in their urns. Around the city swept an Eriny and trumpets broke the silences of night. From his tomb in the Campus Martius Sulla's shade came forth to prophesy disaster, while by the Anio the farmers fled in terror before the ghost of Marius.<sup>1</sup> The religious rites performed to avert the baneful omens only confirmed the Romans' forebodings, while *haruspex* and the reader of the stars alike foretold death and war.<sup>2</sup> But worse followed, for a matron in bacchant frenzy rushed through the city prophesying:

Quo feror, o Paean? qua me super aethera raptam  
constituis terra? video Pangaea nivosis  
cana iugis latosque Haemi sub rupe Philippos.  
quis furor hic, o Phoebe, doce. quo tela manusque  
Romanæ miscent acies, bellumque sine hoste est?  
quo diversa feror? primos me ducis in ortus,  
qua mare Lagaei mutatur gurgite Nili;  
hunc ego, fluminea deformis truncus harena  
qui iacet, agnosco. dubiam super aequora Syrtim  
arentemque feror Libyen, quo tristis Enyo  
transtulit Emathias acies. nunc desuper Alpis  
nubiferae colles atque aeriam Pyrenen  
abripimur. patriae sedes remeamus in urbis,

<sup>1</sup> I, 522-583.

<sup>2</sup> I, 584-672. Figulus — cui cura deos secretaque caeli | nosse fuit — closes his speech thus:

Inminet armorum rabies, ferrique potestas  
confundet ius omne manu, scelerique nefando  
nomen erit virtus, multosque exibit in annos  
hic furor. et superos quid prodest poscere finem?  
cum domino pax ista venit. duc, Roma, malorum  
continuam seriem clademque in tempora multa  
extrahe civili tantum iam libera bello.

We should not fail to observe that the monarchy of Caesar is thus foretold at the beginning. Absolutism alone will bring peace.

impiaque in medio peraguntur bella senatu.  
 consurgunt partes iterum, totumque per orbem  
 rursus eo. nova da mihi cernere littora ponti  
 telluremque novam; vidi iam, Phoebe, Philippos.<sup>1</sup>

Thus the first book closes with the prophecy of the murder of Pompey, the wars in Africa and in Spain, the assassination of Caesar in the senate, and the renewal of civil strife.<sup>2</sup>

Pompey's defeat and death, as we have said, are the climax of interest in the first eight books of the epic; for this we are prepared by many portents and prophecies, some of which we have just named.<sup>3</sup> As Pompey was sailing to Epirus, Julia's shade, driven from Elysium to Tartara by the outbreak of civil war, appears to him and foretells disaster:

Diri tum plena horroris imago  
 visa caput maestum per hiantes Iulia terras  
 tollere et accenso furialis stare sepulchro.  
 'sedibus Elysiis campoque expulsa piorum  
 ad Stygias' inquit 'tenebras manesque nocentes  
 post bellum civile trahor; vidi ipsa tenentis  
 Eumenidas, quaterent quas vestris lampadas armis;  
 praeparat innumeras puppis Acherontis adusti  
 portitor; in multas laxantur Tartara poenas;  
 vix operi cunctae dextra properante sorores  
 sufficient, lassant rumpentis stamina Parcas.  
 coniuge me laetos duxisti, Magne, triumphos:  
 fortuna est mutata toris, semperque potentis  
 detrahere in cladem fato damnata maritos

<sup>1</sup> I, 678-694.

<sup>2</sup> The confusion between Pharsalus and Philippi is frequent in the Roman poets, and I have no doubt that here, in both 680 and 694, Lucan refers to the battle in which Pompey was defeated — i.e. to Pharsalia.

The opening of the second book (1-15), in which the poet reproaches the gods for allowing the horrors of civil war to be foretold, was planned not only to form a connecting link between the first and second book, but also to heighten the effect on the poet's audience.

<sup>3</sup> That part of the poet's sickening laudation of Nero (1, 33-44), in which he says that Pharsalia, Thapsus, Munda, the *bellum Perusinum*, the siege of Mutina, Actium, and the slave war in Sicily — in short all the contests of the civil war down to the complete victory of Octavian — were worth while, if necessary to bring Nero to the world, has in a small degree the effect of prophecy in preparing the reader's mind for what is to follow.

innupsit tepido paelex Cornelia busto.  
 haereat illa tuis per bella, per aequora signis,  
 dum non securos liceat mihi rumpere somnos  
 et nullum vestro vacuum sit tempus amori,  
 sed teneat Caesarque dies et Iulia noctes.  
 me non Lethaeae, coniunx, oblivia ripae  
 inmemorem fecere tui, regesque silentum  
 permisere sequi. veniam te bella gerente  
 in medias acies; numquam tibi, Magne, per umbras  
 perque meos manes genero non esse licebit.  
 abscidis frustra ferro tua pignora. bellum  
 te faciet civile meum.'<sup>1</sup>

Hades was thus preparing for Pompey and his followers. In truth Fate had doomed him and the world, as the poet's own words declare:

Interea totum Magni fortuna per orbem  
 secum casuras in proelia moverat urbes.<sup>2</sup>

When Cornelia swoons at parting with Pompey Lucan adds:

Caruisse timebat  
 Pompeio; sed non superi tam laeta parabant:  
 instabat, miserae Magnum quae redderet, hora.<sup>3</sup>

Indeed in recounting the visit of Appius to the Delphic oracle,<sup>4</sup> Lucan had already reviewed again the approaching disasters and had looked forward to the day when a Brutus should once more avenge the wrong done liberty:

Custodes tripodes fatorum arcanaque mundi  
 tuque potens veri, Paean, nullumque futuri  
 a superis celate diem, suprema ruentis  
 imperii caeosque duces et funera regum  
 et tot in Hesperio conlapsas sanguine gentis  
 cur aperire times? an nondum numina tantum  
 decrevere nefas et adhuc dubitantibus astris

<sup>1</sup> 3, 9-34.

<sup>2</sup> 3, 169 f.

<sup>3</sup> 5, 813-815. Note also the prophetic effect of Pompey's anxious words 739-759.

<sup>4</sup> 5, 64-236. Evidently the Pythian had spoken of world war, for Appius approaches her thus (158-161):

'Et nobis meritas dabis, improba, poenas  
 et superis, quos fingis,' ait 'nisi mergeris antris  
 deque orbis trepidi tanto consulta tumultu  
 desinis ipsa loqui.'

Pompei damnare caput tot fata tenentur?  
 vindicis an gladii facinus poenasque furorum  
 regnaque ad ultores iterum redeuntia Brutos  
 ut peragat fortuna, taces?<sup>1</sup>

In the long magical episode which doubtless made the second half of the sixth book a favorite *recitatio*,<sup>2</sup> Sextus Pompey learns from the lips of the revivified corpse that death awaits both victor and vanquished; for Caesar there shall be punishment in Hades, while Pompey's father and his followers shall enter the abodes of the blessed:

Regni possessor inertis  
 pallentis aperit sedes abruptaque saxa  
 asperat et durum vincis adamanta paratque  
 poenam victori. refer haec solacia tecum,  
 o iuvenis, placido manes patremque domumque  
 expectare sinu regnique in parte serena  
 Pompeis servare locum. nec gloria parvae  
 sollicitet vitae: veniet, quae misceat omnis  
 hora duces. properate mori magnoque superbi  
 quamvis e parvis animo descendite bustis  
 et Romanorum manes calcate deorum.  
 quem tumulum Nili, quem Thybridis abluat unda,  
 quaeritur, et ducibus tantum de funere pugna.  
 tu fatum ne quaere tuum: cognoscere Parcae  
 me reticente dabunt; tibi certior omnia vates  
 ipse canet Siculis genitor Pompeius in arvis:  
 ille quoque incertus, quo te vocet, unde repellat,  
 quas iubeat vitare plagas, quae sidera mundi.  
 Europam, miseri, Libyamque Asiamque timete:  
 distribuit tumulos vestris fortuna triumphis.  
 o miseranda domus, toto nil orbe videbis  
 tutius Emathia.<sup>3</sup>

On the night before the battle in the Pharsalian plain Pompey dreamed of his first triumph, but the dream was deceitful, and Lucan is moved to reflections which for his audience foreshadow his hero's death.<sup>4</sup> Dire portents and prophecies even among distant peoples

<sup>1</sup> 5, 198-208.

<sup>2</sup> 6, 413-830.

<sup>3</sup> 6, 799-820. Cf. the opposite prophecy of Julia's jealous shade (3, 12-34) referred to above.

<sup>4</sup> 7, 7-44.

precede the conflict,<sup>1</sup> and once more the poet's own sad reflections forecast defeat:

Sunt nobis nulla profecto  
numina; cum caeco rapiantur saecula casu,  
mentimur regnare Iovem. spectabit ab alto  
aethere Thessalicas, teneat cum fulmina, caedes? <sup>2</sup>

But the punishment which is to befall Caesar is also hinted at:

Cassius hoc potius feriet caput? <sup>3</sup>

Pompey, however, was not to die at Pharsalia:<sup>4</sup> fate had ordained that he should meet his doom in Egypt, as was clearly foretold by the frenzied matron at the close of the first book.<sup>5</sup>

It was evidently Lucan's intention to make Cato his hero after Pompey's death, but this Stoic hero with his somewhat stilted nobility of purpose cannot hold the page against Caesar. Cato had recognized Pompey's weakness, but he could not hesitate at the outbreak of the war to choose him against the wicked Caesar; yet in his reply to Brutus, making his decision known, he had in effect foreshadowed his own suicide.<sup>6</sup> Later, when Cato, having exhorted his men to face

<sup>1</sup> 7, 151-213.

<sup>2</sup> 7, 445-448. The whole passage is 7, 385-459. The satirical verses 455-459 are perhaps significant of Lucan's change of attitude toward Nero. Cf. 6, 809.

<sup>3</sup> 7, 451.

<sup>4</sup> 7, 674 f. A part of the poet's apostrophe to Pompey.

<sup>5</sup> 1, 683-686. The entire passage is quoted above, pp. 143 f.

<sup>6</sup> 2, 304-319:

Sic eat: inmites Romana piacula divi  
plena ferant, nullo fraudemus sanguine bellum.  
o utinam caelique deis Erebique liceret  
hoc caput in cunctas damnatum exponere poenas!  
devotum hostiles Decium pressere catervae:  
me geminae figant acies, me barbara telis  
Rheni turba petat, cunctis ego pervius hastis  
excipiam medius totius volnera belli.  
hic redimat sanguis populos, hac caede luatur,  
quidquid Romani meruerunt pendere mores.  
ad iuga cur faciles populi, cur saeva volentes  
regna pati pereunt? me solum invadite ferro,  
me frustra leges et inania iura tuentem.  
hic dabit, hic pacem iugulus finemque malorum  
gentibus Hesperiis; post me regnare volenti  
non opus est bello.

boldly the burning sands of the Syrtes, is about to lead them forward, the poet reminds us that he is doomed to die in Africa:

Et sacrum parvo nomen clausura sepulchro  
invasit Libye securi fata Catonis.<sup>1</sup>

Did Lucan include Cato's suicide in his original plan? We cannot say, but it is hardly probable that, if his life had not been cut short, he would have failed to treat an episode which offered such rhetorical advantages.

Of prophecies touching the lesser characters we have only two: the Thessalian witch makes the corpse hint to Sextus Pompey of his own death, as well as that of his father and brother.<sup>2</sup> Again in his description of the rout at Pharsalus, Lucan apostrophizes Brutus and foretells the fate that awaits him at Philippi:

O decus imperii, spes o suprema senatus,  
extremum tanti generis per saecula nomen,  
ne rue per medios nimium temerarius hostis,  
nec tibi fatales admoveris ante Philippos  
Thessalia peritura tua.<sup>3</sup>

The later conflicts in Spain, Sicily, Italy, and at Actium are referred to in the poet's appeal to the gods at the end of the seventh book, as Thapsus is hinted at in the sixth;<sup>4</sup> but there is no evidence that Lucan wished to do more than to remind his readers of the long series of disasters which were derived from the struggle between Caesar and Pompey.

The assassination of Caesar, however, is frequently foretold. It is included in the prophecy of the frenzied matron at the end of the first book;<sup>5</sup> Cato's speech suggests it;<sup>6</sup> the poet himself reminds us of

<sup>1</sup> 9, 409 f. Cato's refusal to enquire as to his fate from the oracle of Ammon (9, 566-584) is ironically effective, since we know that he is doomed presently to commit suicide.

<sup>2</sup> 6, 812-818, quoted above, p. 146.

<sup>4</sup> 7, 871-872; 6, 60-62.

<sup>3</sup> 7, 588-592.

<sup>5</sup> 1, 690 f.

<sup>6</sup> 2, 281-284:

Quod si pro legibus arma  
ferre iuvat patriis libertatemque tueri,  
nunc neque Pompei Brutum neque Caesaris hostem,  
post bellum victoris habes.

it in his appeal to Apollo;<sup>1</sup> under the Thessalian spell the revivified corpse tells of the punishment he has seen prepared for the victor at Pharsalus;<sup>2</sup> Lucan's question:

“Cassius hoc potius feriet caput?”<sup>3</sup>

recalls it; and the close of his apostrophe to Brutus in the account of the battle at Pharsalus is clear prophecy, and gives the warrant for Caesar's punishment:

Nil proficis istic  
Caesaris intentus iugulo: nondum attigit arcem  
iuris et humanum columen, quo cuncta premuntur,  
egressus meruit fatis tam nobile letum.  
vivat et, ut Bruti procumbat victima, regnet.<sup>4</sup>

The reply of the dying Domitius to Caesar's taunt is likewise prophetic:

Non te funesta scelerum mercede potitum,  
sed dubium fati, Caesar, generoque minorem  
aspiciens Stygias Magno duce liber ad umbras  
et securus eo; te saevo Marte subactum  
Pompeioque gravis poenas nobisque daturum,  
cum moriar, sperare licet.<sup>5</sup>

In his dreams on the night after Pharsalus, Caesar suffered all the terrors of Orestes before the Furies and experienced the tumults of the mind which mad Pentheus or Agave, restored to reason, knew. In his sleep he felt all the swords of Pharsalus and all the blows which the day of vengeance was to strike, and already smarted under the stripes of Hades:

Hunc omnes gladii, quos aut Pharsalia vidit  
aut ultrix visura dies stringente senatu,  
illa nocte premunt, hunc infera monstra flagellant.<sup>6</sup>

<sup>1</sup> 5, 206–208:

Vindicis an gladii facinus poenasque furorum  
regnaque ad ultores iterum redeuntia Brutos  
ut peragat fortuna, taces?

<sup>2</sup> 6, 799–802.

<sup>4</sup> 7, 592–596.

<sup>3</sup> 7, 451.

<sup>5</sup> 7, 610–615.

<sup>6</sup> 7, 781–783. His soldiers suffered like torments: 7, 760 ff.

Later Pothinus, exalted by his murder of Pompey, dreamed of slaying Caesar also; but Fortune was to reserve to the senate the privilege of punishing its conqueror:

Dignatur viles isto quoque sanguine dextras,  
quo fortuna parat victos perfundere patres,  
poenaque civilis belli, vindicta senatus,  
paene data est famulo. Procul hoc avertite, fata,  
crimen, ut haec Bruto cervix absente secetur.<sup>1</sup>

The number and weight of these passages show beyond doubt the importance which the assassination of Caesar had in Lucan's mind when planning and composing his epic: this punishment was the just vengeance for causing the civil war and destroying liberty. Was Lucan's purpose to carry his reader's mind forward in imaginative anticipation of this act of vengeance? Or did he plan to make the story of that day when the liberators had seemed to bring freedom back, the climax of his work? No certain answer can be given; but it seems to the writer that those, who like Butler hold that Lucan's plan included the murder of Caesar, are probably right.<sup>2</sup> Speculation on this point may not be profitable, as Nisard says,<sup>3</sup> but it is not wholly idle with reference to the subject we are now considering. Let us, therefore, reconsider the facts. Pompey is the hero of the first eight books of the work as it stands; his defeat and death form the climax of the poem to that point, and if Lucan had stopped there, he would have given us a tragic epic, it is true, but one culminating in a disaster of intense interest. He chose to continue, and we must give him the credit of knowing that he must end with some climax; we cannot believe that he would willingly have let his epic come to its present weak close — there is no end. The two other crises in the events with which the poet was dealing were the suicide of Cato and the assassination of Caesar. To end with the former would have left virtue defeated and unavenged; to choose the latter would have shown virtue triumphant. Therefore I am inclined to believe, in view of the many prophecies of the day of vengeance, that the original plan in-

<sup>1</sup> 10, 338–342. Cf. 10, 420–433.

<sup>2</sup> Butler: *Post-Augustan Poetry*, pp. 104 ff.

<sup>3</sup> *Études sur les poètes latins*, II, 2, 1 *Idée de la Pharsale*.

cluded the murder of Caesar.<sup>1</sup> In no case could the poem have had the unity of the *Iliad*, the *Odyssey*, or the *Aeneid*; but for this the choice of subject was largely responsible.

One further point requires notice. By abandoning the use of the traditional celestial machinery as unsuited to an historical epic, Lucan cut himself off from the opportunity to use the gods as prophetic spokesmen. But prophecy he knew was an effective and necessary tool of his art; therefore we have a larger number of prophecies given by the poet himself than we find in the mythological epics of his predecessors: the writer was forced to step into the foreground.

## VII

In the *Punica* of Silius Italicus there is no well developed climax of interest, such as the Roman victory at Zama might have furnished, nor are such great events as the Roman disaster at Cannae or the victory over Hasdrubal adequately used. *Aequalis liber est* is an apt description for the epic of the unimaginative workman who faithfully wrought out his verses, with their commonplaces and learned references, but with no proper perspective.

Prophecies there are in abundance, spoken by the gods whom Silius unhappily dragged into his work; but they are too widely distributed. At the opening of the first book Juno, still filled with wrath against the Romans, spurs Hannibal on and foretells the Ticinus, Trebia, Trasimenus and Cannae:

‘Intulerit Latio, spreta me, Troīus,’ inquit,  
‘exul Dardaniam et bis numina capta penates  
sceptraque fundarit victor Lavinia Teucris,  
dum Romana tuae, Ticine, cadavera ripae  
non capiant, similisque mihi per Celtica rura  
sanguine Pergameo Trebia et stipantibus armis  
corporibusque uirum retro fluat, ac sua largo

<sup>1</sup> This was obviously the view of Thomas May whose supplement in seven books (English 1630; Latin, dedicated to Charles I, 1640) closes with the lines:

Tandum per vulnere mille  
spiritus erumpit. Saevis qui semper in armis  
inviolatus erat, violatae victimā pacis  
hic cadit; atque togae, quas bello laeserat, aedes  
ipse suo moriens perfundit sanguine Caesar.

stagna reformidet Thrasymennus turbida tabo;  
 dum Cannas tumulum Hesperiae campumque cruento  
 Ausonio mersum sublimis Iapyga cernam  
 teque vadi dubium coëuntibus, Aufide, ripis  
 per clipeos galeasque virum caesosque per artus  
 vix iter Hadriaci rumpentem ad litora ponti.'<sup>1</sup>

When Hannibal swears implacable hatred of Rome,<sup>2</sup> the priestess interpreting the entrails of the victim darkly foretells Cannae and other conflicts disastrous to the Romans, but adds the *tertia spolia opima* which Marcellus was to win.<sup>3</sup> Silius, however, is not content unless each important event is foreshadowed. So the approaching fall of Saguntum is made clear by the conversation between Hercules and Fides;<sup>4</sup> the passage of the Pyrenees, or the Alps, or the Apennines is clearly named or hinted at, generally in connection with other future events.<sup>5</sup> Of Ticinus, Trebia, and Trasimenus I have already spoken; but to the passages in which they are enumerated together we must add the list of dire omens preceding Trasimenus and Corvinus' foreboding speech.<sup>6</sup> Juno's vision of the fateful battle of Cannae<sup>7</sup> is confirmed by her words to Anna, bidding her free Hannibal of his fear of Fabius and direct him to fight with Varro over whom he shall win as he won at the Trebia and at Trasimenus:

Quis lacerum curis et rerum extrema paventem  
 ad spes armorum et furialia vota reducit  
 praescia Cannarum Iuno atque elata futuris.  
 namque hac accitam stagnis Laurentibus Annam  
 affatur voce et blandis hortatibus implet:  
 'sanguine cognato iuvenis tibi, diva, laborat  
 Hannibal, a vestro nomen memorabile Belo.  
 perge, age et insanos curarum comprime fluctus.  
 excute sollicito Fabium, sola illa Latinos  
 sub iuga mittendi mora. iam discingitur armis.

<sup>1</sup> 1, 42-54; cf. 125-132 and 547.

<sup>2</sup> Incidentally his oath contains what is in effect a prophecy, 1, 116 f.:

Non superi mihi, non Martem cohibentia pacta,  
 non celsae obstiterint Alpes Tarpeiaque saxa.

<sup>3</sup> 1, 125-137. Cf. 3, 587.

<sup>6</sup> 5, 53-100.

<sup>4</sup> 2, 475-525.

<sup>7</sup> 1, 50 ff.

<sup>5</sup> 1, 127-128. 483-487. 545 f.; 2, 313 f.; 3, 111 f.

cum Varrone manus et cum Varrone serenda  
proelia, nec desit fatis ad signa movenda.  
ipsa adero. Tendat iam dudum in Iapyga campum.  
huc Trebiae rursum et Thrasymenni fata sequentur.'<sup>1</sup>

Anna obediently bids Hannibal go to Apulia.<sup>2</sup> Frightful omens threaten disaster to the Romans before the battle;<sup>3</sup> the soldiers are filled with direst forebodings, and see in imagination rout and death for their leaders but triumph for the Carthaginian:

Ecce inter medios belli praesagus, et ore  
attonito sensuque simul, clamoribus implet  
miles castra feris et anhelat clade futura:  
'parcite, crudeles superi; iam stragis acervis  
deficiunt campi; video per densa volantem  
agmina ductorem Libyaee currusque citatos  
arma virum super atque artus et signa trahentem.  
turbinibus furit insanis et proelia ventus  
inque oculos inque ora rotat. cadit, immemor aevi,  
ne quicquam, Thrasymenne, tuis Servilius oris  
subductus. quo, Varro, fugis? pro Iupiter! ictu  
procumbit saxi, fessis spes ultima, Paulus.  
cesserit huic Trebia exitio. pons ecce cadentum  
corporibus struitur, ructatque cadavera fumans  
Aufidus, ac uictrix insultat belua campis.  
gestat Agenoreus nostro de more secures  
consulis, et sparsos lictor fert sanguine fasces.  
In Libyam Ausonii portatur pompa triumphi.  
o dolor! hoc etiam, superi, vidisse iubetis?  
Congesto, laevae quodcumque avellitur, auro  
metitur Latias uictrix Carthago ruinas.'<sup>4</sup>

But Varro was blind and deaf to these warnings, as he was to the warning:

fuge proelia, Varro,

which the unwitting patricide Solinus wrote on his shield in his own blood.<sup>5</sup>

<sup>1</sup> 8, 25–38. The writer's device by which Anna (Perenna) is confused with Anna, the sister of Dido, need not delay us here. Ovid, *Fast.*, 3, 523–696, and Silius' own words show that the identification was familiar.

<sup>2</sup> 8, 211–224.

<sup>3</sup> 8, 622–655.

<sup>4</sup> 8, 656–676.

<sup>5</sup> The episode occupies 9, 38–177; 249–266. The soldiers were dismayed by the

When the insolent demands made by the Capuan envoys were indignantly rejected by the senate, with the knowledge that Capua would join Hannibal, Fulvius bade the envoys begone, sustained as he was by his prophetic confidence that Capua was doomed to be captured by the Romans:

Fulvius — huic nam spondebant praesagia mentis  
venturum decus, et Capuae pereuntis imago  
iam tum erat ante oculos.<sup>1</sup>

At the moment of Hannibal's entrance into Capua, the loyal Decius, unterrified by the Carthaginian's threats, defies him and foretells the ruin which the new ally is to bring on his foe:

Mihi fama sub umbras  
te feret oppressum Capuae cecidisse ruinis.<sup>2</sup>

Hannibal is naturally the one on the Carthaginian side with whom prophecies are most concerned. In the earlier stages of the war he is led on by favorable, but, as the event proves, deceitful promises. So, while yet in Spain, he is visited in sleep by Mercury who promises him that he shall stand as victor before the walls of Rome:

warning; but Varro's impetuous spirit held the bloody warning only fitting for his colleague, and indeed regarded it with suspicion:

Iam Varro exacta vallo legione movebat  
cladum principia; ac pallenti laetus in unda  
laxabat sedem venturis portitor umbris.  
stant primi, quos sanguineae pendente vetabant  
ire notae clipeo, defixique omne torpent.  
iuxta terribilis facies; miseranda iacebant  
corpora in amplexu, natusque in pectore patris  
imposita vulnus dextra letale tegebat.  
efusas lacrimae, Mancinique inde reversus  
fraterna sub morte dolor, tum triste movebat  
augurium et similes defuncto in corpore vultus.  
oculis erroris culpam deflendaque facta  
ductori pandunt atque arma vetantia pugnam.  
ille, ardens animi: 'Ferte haec,' ait 'omnia Paulo;  
namque illum, cui femineo stant corde timores,  
moverit ista manus, quae, caede imbuta nefanda,  
cum Furiae expeterent poenas, fortasse paterno  
signavit moriens sceleratum sanguine carmen.'

9, 249-266.

<sup>1</sup> 11, 114-116.

<sup>2</sup> 11, 255 f. The whole episode fills 11, 155-258.

Turpe duci totam somno consumere noctem,  
o rector Libyae. vigili stant bella magistro.  
Iam maria effusas cernes turbare carinas  
et Latiam toto pubem volitare profundo,  
dum lensus coepti terra cunctaris Hibera.  
victorem ante altae statuam te moenia Romae.<sup>1</sup>

This oracular promise, which to Hannibal could have but one meaning, is immediately followed by the vision of a monstrous snake; but Mercury interprets this omen as showing the disaster which the Carthaginians will bring on Italy.<sup>2</sup>

When the invading force has reached Italian soil and is encamped among the Taurini, Bostar brings Hannibal an oracle from Jupiter Ammon which seems to prophesy complete success:

Tenditis in Latium belloque agitare paratis  
Assaraci prolem, Libyes. coepita aspera cerno  
Gradivumque trucem currus iam scandere et atram  
in latus Hesperium flammam expirare furentis  
cornipedes multoque fluentia sanguine lora.  
tu, qui pugnarum eventus extremaque fati  
deposcis claroque ferox das vela labori,  
invade Aetoli ductoris Iapyga campum;  
Sidonios augebis avos nullique relinques,  
altius Ausoniae penetrare in viscera gentis,  
donec victa tibi trepidabunt Dardana regna.  
nec ponet pubes umquam Saturnia curam,  
dum carpet superas in terris Hannibal auras.<sup>3</sup>

Again, just before the battle of the Ticinus, when a hawk has killed fifteen doves and is pursuing the sixteenth, he is driven away by an eagle, which then turns to the Roman standards, and touches the cone of the young Scipio's helmet. This omen is interpreted correctly by the seer on the Roman side,<sup>4</sup> but the Carthaginian Bogus blindly declares that the omen is wholly favorable and casts the first spear at the Roman forces:

Contra laeta Bogus Tyrio canit omnia regi,  
et faustum accipitrem caesasque in nube volucres  
Aeneadis cladem et Veneris portendere genti.  
tum dictis comitem contorquet primus in hostis,  
ceu suadente deo et fatorum conscius, hastam.<sup>5</sup>

<sup>1</sup> 3, 172-182.

<sup>3</sup> 3, 700-712.

<sup>5</sup> 4, 131-135.

<sup>2</sup> 3, 183-213.

<sup>4</sup> Vid. infra, p. 158.

After Trasimenus, Hannibal, despite his victory, as he views the Roman dead who lie with hands still on their swords, is tormented by prophetic fears that the Fates will give the Romans ultimate victory:

Et vereor, ne, quae tanta creat indole tellus  
magnanimos fecunda viros, huic fata dicarint  
imperium, atque ipsis devincat cladibus orbem.<sup>1</sup>

The night after Cannae Hannibal's dream, sent by Juno to encourage him to advance on Rome, is suddenly interrupted by a voice which declares that he can no more capture Rome than storm high heaven.<sup>2</sup> Nor were such apprehensions vain: Hannibal's failure and death had already been determined by the divine powers. In his apostrophe to the souls of the brave Saguntines, Silius had already foretold the Carthaginian's doom, in a passage which has distinctly prophetic effect:

At vos, sidereae, quas nulla aequaverit aetas,  
ite, decus terrarum, animae, venerabile vulgus,  
Elysium et castas sedes decorate piorum.  
cui vero non aequa dedit victoria nomen —  
audite, o gentes, neu rumpite foedera pacis  
nec regnis postferte fidem! — vagus exul in orbe  
errabit toto, patriis proiectus ab oris,  
tergaque vertentem trepidans Carthago videbit.  
saepe Saguntinis somnos exterritus umbris  
optabit cecidisse manu; ferroque negato,  
invictus quondam Stygias bellator ad undas  
deformata ferret liventi membra veneno.<sup>3</sup>

At Capua the bold Decius had prophesied his failure at the very moment of his success;<sup>4</sup> and even when Mago told the Carthaginian senate the story of Hannibal's victory and displayed in proof a heap of gold rings, Hanno, the opponent of the war, spoke words which were thought to be the product of envy and of anger, but which in reality were true prophecy:

Nunc en, nunc, inquam — falsa ut praesagia nostra  
sint, oro, mensque augurio ludatur inani —  
haud procul est funesta dies. atrocia novi  
corda ac prospicio natas e cladibus iras.  
vos ego, vos metuo, Cannae. submittite signa

<sup>1</sup> 5, 674-676.

<sup>3</sup> 2, 696-707.

<sup>2</sup> 10, 337-368.

<sup>4</sup> 11, 247-256.

atque adeo temptate, agendum, ac depositae pacem:  
non dabitur. parat ille dolor, mihi credite, maius  
exitium accepto; citiusque haec foedera vitor,  
quam victus, dabit.<sup>1</sup>

At the end of the necromantic passage in the thirteenth book the shade of the Cumæan Sibyl consoles the young Scipio for the trials which yet await the Romans by her disclosure of all that shall befall Hannibal: condemned, deserted by wife and child, he shall flee an exile to become the servant of an eastern king, and finally to die of poison, administered by his own hand;<sup>2</sup> and when Juno finally yields, Jove grants her prayer that Hannibal may escape captivity, only on condition that he shall never visit Italy again.<sup>3</sup> So Hannibal at Zama must withdraw, but his very reflections, as he retires before his foes, are in themselves a prophecy of the fame and terror of his name:

Cum secum Poenus: ‘caelum licet omne soluta  
in caput hoc compage ruat, terraeque dehiscent,  
non ullo Cannas abolebis, Iupiter, aevo,  
decedesque prius regnis, quam nomina gentes  
aut facta Hannibalis sileant. nec deinde relinquo  
securam te, Roma, mei; patriaeque superstes  
ad spes armorum vivam tibi. nam modo pugna  
praecellis, resident hostes: mihi satque superque,  
ut me Dardaniae matres atque Itala tellus,  
dum vivam, expectent nec pacem pectore norint.’<sup>4</sup>

The young Scipio is Silius' great hero, and therefore is the chief object of prophecy on the Roman side. When the eagle drives away the hawk before the battle of the Ticinus he signals out the youth above all others:

Tum victrix laetos signa ad Romana volatus  
convertit, prolesque ducis qua parte decora  
Scipio quassabat puerilibus arma lacertis,  
clangorem bis terque dedit, rostroque coruscæ  
perstringens conum galeæ, se reddidit astris.<sup>5</sup>

When Jove during the battle calls on Mars to save the elder Scipio from Hannibal, he hints at the son's great future;<sup>6</sup> and as the son protected by Mars carries his wounded father to safety, the god exclaims:

<sup>1</sup> 11, 570-578.

<sup>3</sup> 17, 357-384.

<sup>5</sup> 4, 115-119.

<sup>2</sup> 13, 868-893.

<sup>4</sup> 17, 606-615.

<sup>6</sup> 4, 417-429.

‘Carthaginis arces  
excindes,’ inquit, ‘Tyriosque ad foedera coges.  
nulla tamen longo tanta exorietur in aevo  
lux tibi, care puer. macte, o macte indole sacra,  
vera Iouis proles; et adhuc maiora supersunt;  
sed nequeunt meliora dari.’<sup>1</sup>

The shade of the Cumæan Sibyl, summoned for the young man by Apollo’s priestess, Autonoe, also foretells the young hero’s Spanish successes and his final victory over Carthage.<sup>2</sup> The whole necromantic episode — so far short of Virgil’s great accomplishment — is a glorification of Scipio and of Rome, for to praise and prophecy for him are added the visions of heroes past and the mighty warriors yet to be — Marius, Sulla, Pompey, and Julius Caesar,<sup>3</sup> as Jove had earlier foretold to Venus, Paulus, Fabius, Marcellus, and Scipio himself, the Julii, Vespasian, Titus, and Domitian.<sup>4</sup> Again, in the artificial debate between *Voluptas* and *Virtus* the latter promises the young Scipio victory over his country’s foes;<sup>5</sup> and his father’s shade, appearing in a dream bids him attack New Carthage, confident in the promise that he shall subdue the land from which the war sprang;<sup>6</sup> and omens clearly foretold that he should lead in triumph King Syphax, who was destined to break the treaty that he sought.<sup>7</sup>

The final success of Rome is more than once plainly prophesied. Jove assures Venus, who is alarmed for the Trojan’s descendants, that he is but trying the Roman race and preparing them to rule the world.<sup>8</sup> The omen of the hawk and eagle, to which we have already twice referred, is interpreted by the Roman seer in favor of Rome:

‘Poene, bis octonus Italis in finibus annos,  
audaci similis volucri, sectabere pubem  
Ausoniam multamque feres cum sanguine praedam;  
sed compesce minas; renuit tibi Daunia regna  
armiger ecce Iouis. nosco te, summe deorum.  
assis o firmesque tuae, pater, alitis omen.  
nam tibi servantur — ni vano cassa volatu  
mentitur superos praepes — postrema subactae  
fata, puer, Libya et maius Carthagine nomen.’<sup>9</sup>

<sup>1</sup> 4, 472–477.

<sup>5</sup> 15, 118–120.

<sup>9</sup> 4, 122–130.

<sup>2</sup> 13, 507–515.

<sup>6</sup> 15, 180–199.

<sup>3</sup> 13, 850–867.

<sup>7</sup> 16, 258–274.

<sup>4</sup> 3, 586–629.

<sup>8</sup> 3, 557–629. Cf. Virg., *Aen.* 1, 227–296.

In the dark hours after Cannae an oracle from Apollo encourages the Romans, and clearly promises that Jove shall turn the blast of war on Africa;<sup>1</sup> Claudius Nero is warned in his sleep by a vision of Italy, which promised him success over Hasdrubal.<sup>2</sup> Proteus in answer to Cymodoce prophesies not only the Aufidus, the Metaurus, the Roman invasion of Africa, and their victory over the Carthaginians there, but also the third Punic War in which another Scipio shall finally destroy Carthage.<sup>3</sup> Jove, answering Juno's complaints, in the midst of the battle of Cannae, declares that Fate has decreed that Scipio shall in due time crush the Carthaginians;<sup>4</sup> and in Silius's last book, as in Virgil's, Juno yields, but saves her favorite Hannibal:

Tum supplex Iuno: 'neque ego, haec mutare laborans,  
quis est fixa dies, pendentii nube resedi;  
nec revocare acies bellumque extendere quaero;  
quae donare potes — quoniam mihi gratia languet,  
et cecidit iam primus amor — nil fila sororum  
adversus posco: vertat terga Hannibal hosti,  
ut placet, et cineres Troiae Carthagine regnent.  
illud te gemini per mutua pignora amoris  
et soror et coniux oro; tranare pericla  
magnanimum patiare ducem vitamque remittas  
neve sinas captum Ausonias perferre catenas.  
stent etiam contusa malis mea moenia, fracto  
nomine Sidonio, et nostro serventur honori.'<sup>5</sup>

A few events lying beyond the scope of the epic are foretold or referred to. In his review of Hannibal's forces Silius mentions the Lusitanian chief Viriathus and adds:

Nomen Romanis pactum mox nobile damnis.<sup>6</sup>

A little later he mentions Munda:

Emathios Italis paritura labores.<sup>7</sup>

The third Punic War, as we have just noted, is foretold by Proteus, and in the last book Silius makes Jove prophesy the destruction of Carthage by another Scipio.<sup>8</sup> The poet himself foretells the union of Italy after the Social War;<sup>9</sup> and Jove had early declared that

<sup>1</sup> 12, 320-336.

<sup>4</sup> 9, 542-550.

<sup>7</sup> 3, 400.

<sup>2</sup> 15, 544-557.

<sup>5</sup> 17, 357-369. Cf. p. 157.

<sup>8</sup> 17, 370-375.

<sup>3</sup> 7, 435-493.

<sup>6</sup> 3, 356.

<sup>9</sup> 11, 125-129.

ultimately Rome should rule the world;<sup>1</sup> indeed this had been in effect prophesied by Hannibal's defiant words before Saguntum:

Servitium perferre negem? Rhoeteius immo  
aeternum imperet et populis saeclisque propaget  
regna ferox; nos iussa virum nutusque tremamus.<sup>2</sup>

When we review Silius's use of prophecy, we see that although he can use it well on occasion, he employs the device for too many events to have adequate perspective within his work; and he has not successfully taken advantage of his opportunity to carry our minds forward to some great future accomplishment, like the universal dominion of Rome. Of this he does give prophecy, it is true, but the effect is to make us realize how splendid Virgil's treatment is and how weak his own. Hampered by lack of genius, Silius proved himself unequal to his chosen task at every point.

## VIII

The incomplete *Argonautica* of Valerius Flaccus is based on the similar work of Apollonius Rhodius, although the Latin poet — for Valerius had no slight poetic genius — had the courage to depart from his predecessor in some details, and in truth had the ability to improve on Apollonius' work.<sup>3</sup> It is natural, however, that he should in general use prophecies at the same points and for similar purposes as his predecessor. So at the beginning of the work, we have Pelias' fear of his brother's son, which was roused by prophetic warnings and omens, named as the cause of the Argonautic expedition.<sup>4</sup> Before the Argo was launched Jason was encouraged to hope for success by the appearance of an eagle which carried off a lamb in its talons;<sup>5</sup> and

<sup>1</sup> 3, 571–629. Cf. p. 158.

<sup>2</sup> 2, 51–53.

<sup>3</sup> See on this the admirable statement in Butler: *Post-Augustan Poetry*, pp. 183 ff.

<sup>4</sup> 1, 26 ff. The detail of the missing sandal which Apollonius employs to identify Jason is not mentioned by Valerius.

<sup>5</sup> 1, 156–162:

Talia motanti laevum Iovis armiger aethra  
advenit et validis fixam erigit unguibus agnam.  
at procul e stabulis trepidi clamore sequuntur  
pastores fremitusque canum; citus occupat auras  
raptor et Aegaei super effugit alta profundi.  
accipit augurium Aesonides laetusque superbi  
tecta petit Peliae.

many times the ultimate success of the expedition is foretold: Idmon, inspired by Apollo, encourages the heroes dismayed by Mopsus' dire foretellings:

Quantum augur Apollo  
flammaque prima docet, praeduri plena laboris  
cerno equidem, patiens sed quae ratis omnia vincet.  
ingentes durate animae dulcesque parentum  
tendite ad amplexus.<sup>1</sup>

The departure is hastened by a vision in which the *tutela navis* appears to the sleeping Jason, promises to be with him, and bids him start;<sup>2</sup> and the shade of Cretheus, Aeson's father, called up by Alcimede in her anxiety for her son, foretells a prosperous outcome for his bold undertaking, and forecasts his proud return.<sup>3</sup> When the heroes after stirring adventures reach the Hellespont, Helle, now a sea nymph, rises, encourages Jason, and bids him make offering to the ashes of her brother Phrixus, and tell him of his sister's fate;<sup>4</sup> and the pact of Pallas and Juno to favor Aeetes against Perses for the time is based on the promise that Jason is to return safely in the Argo, although after many buffettings:

‘Sint, precor, haec; tua namque mihi comitanda potestas,’  
Pallas ait, ‘liceat Grais ut reddere terris  
Aesonium caput et puppem, quam struximus ipsae,  
iactatam tandem nostro componere caelo.’<sup>5</sup>

The reader, however, is not only led to anticipate Jason's final success, but he is shown in advance the adventures that are to befall the hero in the prophetic vision which comes to Mopsus before the launching of the Argo:

Heu quenam aspicio! nostris modo concitus ausis  
aequoreos vocat ecce deos Neptunus et ingens  
concilium. tremere et sedem defendere cuncti  
hortantur. sic amplexu, sic pectora fratris,

<sup>1</sup> I, 234–238.

<sup>2</sup> I, 300–308: cf. 5, 65 f.; and observe Apollonius' better use of the same *motif*, *Arg.* I, 527; 4, 580 ff.

<sup>3</sup> I, 730–746. The shade also warns Aeson and Alcimede of Pelias' purpose to slay them, whereupon they commit suicide after formally cursing their cruel enemy. Thus a motive is given for a later part of the story.

<sup>4</sup> 2, 587–607.

<sup>5</sup> 5, 292–295.

Iuno, tene; tuque o puppem ne desere, Pallas:  
 nunc, patrui nunc flecte minas. cessere ratemque  
 accepere mari. per quot discrimina rerum  
 expedior! subita cur pulcher harundine crines  
 velat Hylas? unde urna umeris niveosque per artus  
 caeruleae vestes? unde haec tibi vulnera, Pollux?  
 quantus io tumidis taurorum e naribus ignis!  
 tollunt se galeae sulcisque ex omnibus hastae  
 et iam iamque umeri. quem citum vellere Martem  
 aspicio? quaenam aligeris secat anguibus auras  
 caede madens? quos ense ferit? miser eripe parvos  
 Aesonide. cerno en thalamos ardere iugales.<sup>1</sup>

This prophecy, it will be observed, foretells not only the loss of Hylas, the victory of Pollux over Amycus, and the marvels which Jason is to encounter in Aea, but also carries us on to the last chapter in the story of Jason and Medea, when the woman scorned took her fearful revenge on her faithless spouse in Corinth.<sup>2</sup> The prophecy of Phineus, which is somewhat less heavy with geographical learning than in Apollonius' epic, still gives many details of what is in store, beginning with the Cyanean rocks, and, like its model, carries the Argonauts to the Colchian land; it closes with a promise of success and a warning which hints obscurely at Medea's aid:

Fors etiam optatam dabitur contingere pellem.  
 sed te non animis nec solis viribus aequom  
 credere; saepe acri potior prudentia dextra.  
 quam tulerit deus, arripe opem.<sup>3</sup>

Valerius cannot resist the temptation to introduce prophecies as to the fortunes of individual heroes: his courage was not equal to breaking with tradition here; yet he is as unable as his model to interest us in the minor characters. Idmon weeps as he encourages his associates before they set out, for he knows that he shall not return;<sup>4</sup>

<sup>1</sup> I, 211-226.

<sup>2</sup> For a discussion of the intended scope of the epic, see below, pp. 163-166.

<sup>3</sup> 4, 620-623. Apollonius is clearer:

'Αλλά, φίλοι, φράξεσθε θεᾶς δολόεσσαν ἀρωγὴν  
 Κύπριδος, ἐκ γὰρ τῆς κλυτὰ πείρατα κεῖται ἀέθλων. Arg. 2, 425 f.

The entire prophecy of Phineus in Valerius' epic occupies 4, 553-624.

<sup>4</sup> I, 238 f. Cf. I, 360 f.; 4, 591-593; 5, 2 f.

Mopsus darkly foretells the fate of Hylas before the departure;<sup>1</sup> as Neptune sees the Argo approach the land of King Amycus, he mournfully predicts the death of his son, whom Jove has doomed;<sup>2</sup> and Phineus' prophecy also suggests the fate of Idmon and of Tiphys.<sup>3</sup> King Cyzicus, as he entertains Jason, shows him engraved cups, whose decoration is a dim hint of the unhappy struggle which was to arise between the Argonauts and their hosts.<sup>4</sup>

King Aeetes had not been without warning of the danger which might threaten him, for in sleep the shade of Phrixus had appeared to him and bade him guard the fleece and marry Medea quickly to some prince of the land.<sup>5</sup>

The fact that Valerius left his epic incomplete makes it impossible for us to determine what limits he proposed for his poem; consequently we can only note that certain prophecies refer to events after the epic *as it now stands*, and then conjecture what bounds for his work the poet had probably set in his own mind.

The mustering of the Greeks to avenge the wrong done Menelaus is referred to as part of the description of Nestor:

Te quoque Thessalicae, Nestor, rapit in freta puppis  
fama, Mycenaeis olim qui candida velis  
aequora et instantes mirabere mille magistros.<sup>6</sup>

Again in answer to the complaints of Sol and Mars, Jove declares that from the beginning of time he has ordained that the supremacy shall pass from Asia to Greece, and that some day Troy shall fall:

<sup>1</sup> 1, 218-220; cf. 3, 487-564.

<sup>2</sup> 4, 114-132.

<sup>3</sup> 4, 591-593. Cf. 5, 1-31.

<sup>4</sup> 2, 656-659. Cf. the account of the battle, 3, 43-273.

In the above enumeration of prophecies relating to individuals I have not included certain future events mentioned or hinted at in the poet's list of the Argonautic heroes (1, 350-483), because these details are unimportant and are intended to characterize the individuals, not to forecast the future. Yet we may note that the Trojan war is foretold (1, 380-382) and that the death of Canthus is prophesied (1, 451 f. Cf. 6, 317 ff.).

<sup>5</sup> 5, 233-240. The warning was confirmed by the omen of the snake, 5, 253-255. These passages of course belong in part to the divine machinery of the play, and they explain the dedication of the fleece to Sol and Mars and the betrothal of Medea to Styrus; but they are also prophetic.

<sup>6</sup> 1, 380-382.

Nec vellera tantum  
 indignanda manent propiorque ex virgine raptā  
 ille dolor, sed nulla magis sententia menti  
 fixa meae: veniet Phrygia iam pastor ab Ida,  
 qui gemitus irasque pares et mutua Grais  
 damna ferat. qua classe dehinc effusa procorum  
 bella! quot ad Troiam flentes hiberna Mycenās!  
 quot proceres natosque deum, quae robora cernes  
 oppetere et magnis Asiam concedere fatis!<sup>1</sup>

Even more than this, Jove hints at the day when Rome shall hold sway over the world:

Hinc Danaum de fine sedet gentesque fovebo  
 mox alias. pateant montes silvaeque lacusque  
 cunctaque claustra maris; spes et metus omnibus esto.  
 arbiter ipse locos terrenaque summa movendo  
 experiar, quaenam populis longissima cunctis  
 regna velim linquamque datas ubi certus habenas.<sup>2</sup>

The doom of Troy, however, does not belong to the story of Jason and therefore furnishes us no clue in our present quest. It is quite otherwise with six other passages. The first of these is that in which Aeson curses Pelias, and gives his curse a prophetic value.<sup>3</sup> More important than this, however, are the references to the fearful revenge Medea took in Corinth when Jason cast her off for Creusa. Before the Argonauts set out, Mopsus foresaw this vengeance as the end:

Quaenam aligeris secat anguibus auras  
 caede madens? quos ense ferit? miser eripe parvos  
 Aesonide. cerno en thalamos ardere iugales.<sup>4</sup>

On the temple of the Sun in Colchis, Vulcan with prophetic purpose had wrought in gold not only the coming of the Greeks and Medea's

<sup>1</sup> 1, 546–554. Cf. 2, 570–573; 8, 397–399.

<sup>2</sup> 1, 555–560: Jove's promise of Olympus for Hercules, Castor and Pollux which follows (1, 561–573) belongs to the characterization of those heroes, and therefore does not concern us here.

<sup>3</sup> 1, 794–815: Jason's statement that his father's death had been prophesied (3, 301–303) should be mentioned also. Its inconsistency with 2, 1–5 and 7, 494 testifies only to the incomplete condition of the epic. Aeson's curse contains an intimation (1, 805 f.) of the fate of Pelias. Cf. 2, 3–5.

<sup>4</sup> 1, 224–226.

desertion of her father, but also in detail the events which were to take place in Corinth:

Aurea quin etiam praesaga Mulciber arte  
vellera venturosque olim caelarat Achivos.  
texitur Argoa pinus Pagasaea securi,  
iamque eadem remos, eadem dea nectit habenas;  
ipsa subit nudaque vocat dux agmina dextra.  
exoritur notus et torto ratis acta profundo  
cernitur; Odrysio gaudebant carmine phocae.  
apparent trepidi per Phasidis ostia Colchi  
clamantemque procul linquens regina parentem.  
urbs erat hinc contra gemino circumflua ponto,  
ludus ubi et cantus taeda pernocte iugales  
regalique toro laetus gener: ille priorem  
deserit; ultrices spectant a culmine dirae.  
deficit in thalamis turbataque paelice coniunx  
pallam et gemmiferae donum exitiale coronae  
apparat ante omnes secum dequesta labores.  
munere quo patrias paelex ornatur ad aras  
infelix; et iam rutilis correpta venenis  
implicat igne domus.<sup>1</sup>

When Medea fears that Jason may some day forget her, he reassures her, but in words which suggest to us the punishment which his perjury will bring on him:

Umquam ego si meriti, si noctis sum immemor huius,  
si te sceptrta, domum, si te liquisse parentes  
senseris et me umquam non haec promissa tuentem,  
tum me non tauros iuvet evasisse ferosque  
terrigenas, tum me tectis tua turbet in ipsis  
flamma tuaeque artes; siquid tum saevius, istis  
adicias meque in medio terrore relinquas,  
ingrato queat et nullus succurrere contra.<sup>2</sup>

As Medea makes ready for her marriage Venus decks her with the dress, the crown, and the jewels which are to be Creusa's death:

Adfuit unanimis Venus hortatorque Cupido  
suscitat adfixam maestis Aeetida curis:  
ipsa suas illi croceo subtegmine vestes  
induit, ipsa suam duplicem Cytherea coronam  
donat et arsuras alia cum virgine gemmas.<sup>3</sup>

<sup>1</sup> 5, 433-451.

<sup>2</sup> 7, 501-508.

<sup>3</sup> 8, 232-236.

The marriage omens were unfavorable: they foretold a short-lived love, so that Mopsus detested and pitied both, and hoped that Medea would have no children:

Sed neque se pingues tum candida flamma per auras  
explicit, nec tura videt concordia Mopsus,  
promissam nec stare fidem, breve tempus amorum.  
odit utrumque simul, simul et miseratur utrumque,  
et tibi iam nullos optavit, barbara, natos.<sup>1</sup>

These prophecies relating to the Corinthian part of the story are so frequent that they raise the question whether Valerius intended to include that episode in his epic. It is probable that he planned to write twelve books to match Virgil's *Aeneid*, as Statius did with his *Thebais*. There are clear indications that he proposed to take Jason and Medea into Italian harbors, as Apollonius had done; and it is probable that the punishment of Pelias was to be included.<sup>2</sup> But even so the epic would have no satisfactory climax. Such could be secured by carrying the story through the vengeance of Medea, and this limit would not have required more than twelve books. That such was Valerius' purpose seems to me probable; more than that cannot be said.<sup>3</sup>

Recognizing the difficulties offered by his subject and his partial subjection to Apollonius, we must conclude that on the whole Valerius used prophecy more effectively than his model had done. He distracts us less by detail; and he consistently fixes our thoughts on the vengeance which is finally to overwhelm Jason. Whether that part of the story was to be treated in the epic or not, he has carried our minds forward to picture in imagination the tragic crisis of the romantic tale.

## IX

Statius was not fortunate in the choice of the subject for his *Thebais*; and he lacked the large imagination and the generous poetic endowment needed to produce an epic great as a whole in the sense in which the *Aeneid* is a noble and impressive poem. Yet in his use of prophecy

<sup>1</sup> 8, 247-251.

<sup>2</sup> Cf. 1, 805 f.; 2, 3-5.

<sup>3</sup> Cf. the discussion of Lucan's purpose, pp. 148-150.

he is superior to most of his predecessors, for he keeps the great climax before us and seldom turns our thoughts away from the ultimate tragedy.

The duel and death of the brothers Eteocles and Polynices had long been fixed by literary tradition as the crisis of the Theban story. At the opening of his epic Statius uses the curse of Oedipus with prophetic effect:

Tu saltem debita vindex  
huc ades et totos in poenam ordire nepotes.  
indue quod madidum tabo diadema cruentis  
unguibus abripui, votisque instincta paternis  
i media in fratres, generis consortia ferro  
dissiliant. da, Tartarei regina barathri,  
quod cupiam vidisse nefas, nec tarda sequetur  
mens iuvenum; modo, Dira, veni: mea pignora nosces.<sup>1</sup>

Indeed in the council of the gods Jove declares his intention of punishing Thebes and Argos for the crimes of their princes:<sup>2</sup> and when the proper time has come he calls on Mars to stir up strife between the two cities, declaring the coming war with its disasters is in accord with the decrees of Fate and his own will.<sup>3</sup>

To Amphiaraus and Melampus frightful omens appear, foreshadowing ruin to both sides; and Melampus weeps as he foresees the doom of his associate.<sup>4</sup> When Maeon, the sole survivor of the band which tried to ambuscade Tydeus, returns to Thebes, he declares to King Eteocles that the war is ill-omened and accurst:

Bellum infandum ominibusque negatam  
movisti, funeste, aciem; dum pellere leges  
et consanguineo gestis regnare superbus  
exule, te series orbarum excisa domorum  
planctibus adsiduis, te diro horrore volantes  
quinquaginta animae circum noctesque diesque  
adsilient; neque enim ipse moror.<sup>5</sup>

<sup>1</sup> I, 80-87.

<sup>2</sup> I, 197-247.

<sup>3</sup> 3, 229-252; 304 f.; 310-316.

<sup>4</sup> 3, 499-547. Cf. 621-647. In the midst of the struggle Apollo is forced to desert his servant, and Amphiaraus is swallowed up in the earth in accordance with Fates' decree. (7, 771-823. Cf. 8, 1 ff.)

<sup>5</sup> 3, 71-77. Maeon confirms his prophetic speech by taking his own life; the fatal blow left the ominous words — *te superis fratrique* — unfinished (3, 87).

Omens at Thebes rouse forebodings for Eteocles' cause; among them is the vision of the bacchante who alarms the people:

Similes video concurrere tauros;  
idem ambobus honos unusque ab origine sanguis;  
ardua conlatis obnixi cornua miscent  
frontibus alternaque truces moriuntur in ira.<sup>1</sup>

Eteocles will not listen to her call to desist; but terrified by the omens, he consults Tiresias, who summons up from Hades the shades of both Theban and Argive leaders of an earlier day. Among these is the shade of Laius, who answers the seer's appeal by darkly forecasting trials and disasters; but he also promises victory for Thebes in the end.<sup>2</sup>

As the Argive host advances, Bacchus fears for his Thebes and appeals to Jove; but Jove replies that the conflict has been decreed by Fate, and that Thebes must suffer for her sins.<sup>3</sup> In the crisis of the struggle the Thebans are terrified and discordant: some bid Eteocles give up the throne; others declare it is too late; while others appeal to Tiresias to disclose the future. He bids his daughter light the fire on the altar and report to him the omens. In accordance with these the seer reports that the ancient dragon requires a human victim, the last of the dragon's race, to give victory to the Theban side. Creon, who stands by the altar, knows that Menoeceus is meant, but he would fain save his son. The gods will otherwise, for by divine artifice the oracle is reported to Menoeceus, who devotes himself for his country's sake. But before he dies, he prays that his death may secure to the Thebans their temples, lands, and homes, their wives and children. Thus he adds in effect a prophetic confirmation of Tiresias' promise of success.<sup>4</sup>

Polynices and his host also endure baneful omens and prophecies. When in the funeral games for Archemorus Apollo's partisanship for Amphiaraus causes Polynices to be thrown from his car in the races, we are reminded by the poet's apostrophe that the exile was not yet doomed to death:

<sup>1</sup> 4, 397-400. The whole passage is 4, 369-405.

<sup>2</sup> 4, 406-645. Success for Thebes is forecast also by the weeping shades of the Argives, 4, 587 ff.

<sup>3</sup> 7, 145-221.

<sup>4</sup> 10, 580-782.

Quis mortis, Thebane, locus, nisi dura negasset  
 Tisiphone, quantum poteras dimittere bellum?  
 te Thebe fraterque palam, te plangeret Argos,  
 te Nemea, tibi Lerna comas Larissaque supplex  
 poneret, Archemori maior colerere sepulcro.<sup>1</sup>

When Polynices and Agreus would contend with naked weapons,  
 Adrastus forbids them in words which rouse forebodings, as Statius  
 wishes us to see clearly:

Sunt et qui nudo subeant concurrere ferro.  
 iamque aderant instructi armis Epidaurius Agreus  
 et nondum fatis Dircaeus agentibus exul.  
 dux vetat Iasides: ‘manet ingens copia leti,  
 o iuvenes! servate animos avidumque furorem  
 sanguinis adversi. tuque o, quem propter avita  
 iugera, dilectas cui desolavimus urbes,  
 ne, precor, ante aciem ius tantum casibus esse  
 fraternalisque sinas — abigant hoc numina! — votis.’  
 sic ait, atque ambos aurata casside ditat.  
 tum generum, ne laudis egens, iubet ardua necti  
 tempora Thebarumque ingenti voce citari  
 victorem: dirae recinebant omnia Parcae.<sup>2</sup>

But the heroes bid Adrastus himself grace the games and render the supreme honor to Archemorus' tomb by some exhibition of his own skill. Statius interrupts his narrative to comment on men's blindness toward the signs sent by the gods,<sup>3</sup> and then goes on to tell how the arrow foretold the death of all the seven chieftains save Adrastus alone:

Campum emensa brevi fatalis ab arbore tacta,  
 horrendum visu, per quas modo fugerat auras,  
 venit harundo retro versumque a fine tenorem  
 pertulit, et notae iuxta ruit ora pharetræ.  
 multa duces errore serunt: hi nubila et altos  
 occurrisse notos, adversi roboris ictu  
 tela repulsa alii. Penitus latet exitus ingens  
 monstratumque — nefas! — uni remeabile bellum  
 et tristes domino spondebat harundo recursus.<sup>4</sup>

<sup>1</sup> 6, 513-517. Lactantius' comment is in point: *Quasi crudelitate fortunae servaretur.* <sup>2</sup> 6, 911-923.

<sup>3</sup> 6, 934-937: *Quis fluere occultis rerum neget omnia causis?*  
*fata patent homini, piget inservare, peritque*  
*venturi praemissa fides: sic omnia casum*  
*fecimus, et vires hausit Fortuna nocendi.*

<sup>4</sup> 6, 938-946.

Yet the invaders cannot see what was portended, and so when every kind of baneful omen besets them and Greece is filled with signs of disaster, they are undismayed and hurry on to Thebes and the fatal contest.<sup>1</sup>

To bring about the duel between the brothers Statius employs the Furies Tisiphone and Megaera. When these have planned their hellish work, Jove declares that the last act in the impious war is at hand and shuts out the sight from heaven by covering the earth with clouds.<sup>2</sup> Polynices, terrified by the omens, is debating flight or suicide, but one touch of Megaera's lash rouses in him a mad thirst for his brother's blood.<sup>3</sup> Eteocles, thinking the Argives defeated, begins his sacrifice to Jove; but his prayer is hardly ended when the murky flame leaps in his face and scorches his diadem, while the sacrificial bull, before he receives the blow, defiles the shrine with bloody foam, strikes the altar with his horns, and flees away.<sup>4</sup>

The mind of the reader has been so frequently drawn to the crisis, and the divine machinery has been so obviously set in motion to bring

<sup>1</sup> Statius is certainly comprehensive and generous in his list of omens:

Interea Danai noctemque diemque sub armis,  
noctem iterum rursusque diem — sic ira ferebat —  
ingeminant: contempta quies, vix aut sopor illis  
aut epulæ fecere moram; properatur in hostem  
more fugae. nec monstra tenent, quae plurima nectit  
prodigiale canens certi fors prævia fati.  
quippe serunt diros monitus volucresque feraeque  
sideraque aversique suis decursibus amnes,  
infestumque tonat pater et mala fulgura lucent;  
terrificaque adytis voces clausaeque deorum  
sponte fores; nunc sanguineus, nunc saxeus imber,  
et subiti manes flentumque occursus avorum.  
tunc et Apollineae tacuere oracula Cirrae,  
et non adsuetis pernox ululavit Eleusin  
mensibus, et templis Sparte præsaga reclusis  
vidit Amyclaeos — facinus! — concurrere fratres.  
Arcades insanas latrare Lycaonis umbras  
nocte ferunt tacita, saevo decurrere campo  
Oenomaum sua Pisa refert; Acheloon utroque  
deformem cornu vagus infamabat Acarnan.  
Perseos effigiem maestam exorantque Mycenæ  
confusum Iunonis ebur; mugire potentem  
Inachon agricolae, gemini maris incola narrat  
Thebanum toto planxisse Palaemona ponto.  
haec audit Pelopea phalanx, sed bellicus ardor  
consiliis obstat divum prohibetque timeri.

7, 398-423.

<sup>2</sup> II, 119-135.

<sup>3</sup> II, 136-204.

<sup>4</sup> II, 205-230.

the catastrophe to pass, that for him these prophetic omens are somewhat otiose; but Statius' purpose is clear, even if his execution is not perfect. Eteocles is shaken:

Ipse instaurari sacrum male fortis agique  
imperat, et magnos factio premit ore timores.<sup>1</sup>

But jealousy of Creon stirs him in his hesitation and makes him deaf to Jocasta's appeals; then Tisiphone completes her fiendish task, so that neither Adrastus nor Pietas herself can check the awful crime, and the fratricidal duel begins.

Thus we see that Statius was true to the best epic tradition in his effort to concentrate his readers' attention through prophecy and prophetic omens on the catastrophe of his story. There is hardly anything forecasting the coming fortunes of individuals to divert our minds: the fortunes of Amphiaraus and Menoeceus are intimately connected with those of the Argives and the Thebans.<sup>2</sup> Even the episode in which Adrastus, unable to dissuade the brothers, withdraws obedient to the prophetic warnings of his horse Arion, has close connection with the main story and helps to heighten the tragic situation.<sup>3</sup> This is not, however, the case with the omens which fill Atalanta with fears for her son Parthenopaeus and with the prophecy in which Apollo declares that hero is already doomed by Fate.<sup>4</sup> This episode alone is fairly independent of the main story.

The reasons why the *Thebais* as a whole fails to impress us with unity are then to be sought elsewhere than in Statius' use of prophecy. They are briefly these: the prolongation of the story to include Antigone's self-sacrifice, the arrival of the Argive women, and the Athenian War, destroys the effect — horrible to be sure — of the duel between the two brothers; again the fatal prolixity which made Statius advance his story so slowly that he could not stage the duel until he had written ten books and a half caused him to introduce long and distracting episodes, of which the worst occupies the last part of book four and all of the fifth and sixth books; and in general his native endowments

<sup>1</sup> II, 232 f.

<sup>2</sup> See above, pp. 167 f.

<sup>3</sup> II, 424-443. Cf. 6, 944-946. The prophetic Arion (cf. 6, 424 *praesagus*) is of course a copy of the horse Xanthus. *Il.* 19, 408 ff.

<sup>4</sup> 9, 570-584; 650-662.

and the literary demands of his day were such that he magnified parts of his epic above the whole. Yet, as I have said above, we must credit him with using prophecy well; nevertheless we must note that he fails to carry our imaginations on to events beyond the story and to secure thereby an interest in his epic which the great poets do not fail to arouse.

The *Achilleis* is so small a fragment that it would be unjust to pass any judgment on it as a whole; nor can we even guess what Statius intended to include in his work. I shall therefore briefly note the prophetic passages.

From the beginning emphasis is laid on the fact that Achilles is fated to take part in the war against Troy. Thetis was terrified by the rape of Helen, for she remembered the prophecies according to which Achilles was destined to perish in the war that would result.<sup>1</sup> Her appeal to Neptune to sink the ships of Paris, brings from the god the answer that the war is fore-ordained and that her son shall win great renown therein;<sup>2</sup> when she turns to Chiron, she receives an answer which increases her forebodings:

Nam superant tua vota modum placandaque multum  
invidia est. non addo metum, sed vera fatebor:  
nescio quid magnum — nec me patria omina fallunt —  
vis festina parat tenuesque supervenit annos.<sup>3</sup>

When she would stir up the sea against Ulysses, Jove forbids her to block the Fates;<sup>4</sup> Lycomedes' consciousness of their decree makes him hesitatingly resolve to disregard the instructions of Thetis given when she entrusted Achilles to his care;<sup>5</sup> and as Ulysses, replying to the questions of Achilles, describes to him the origin of the war, he tells him that at his parents' marriage a council of the gods decreed what has now come to pass and that which is to follow:

<sup>1</sup> I, 25-51.

<sup>2</sup> I, 80-94.

<sup>3</sup> I, 145-148. Thetis' prophetic fears find frequent expression elsewhere, as in her speech to her son (I, 252-274) in which she seeks to persuade him to accept a girl's dress and to hide for a time, and in fact in her whole stratagem. Cf. Deidameia's fears, I, 931-955.

<sup>4</sup> I, 684-688.

<sup>5</sup> I, 910-918.

Atque adeo lis illa tuis exorta sub antris  
concilio superum, dum Pelea dulce maritat  
Pelion, et nostris iam tunc promitteris armis.<sup>1</sup>

Thus through repeated prophecies Statius dwells on the fact that Achilles is predestined for all his mother's fears to go to Troy where death awaits him. Twice we are reminded that he is to destroy that city: once when Calchas, in frenzy disclosing the hero's hiding place, cries:

Latebris quibus abdere temptas  
eversorem Asiae?<sup>2</sup>

And again when Achilles, departing from Scyros, looks back sadly at the walls he loves, and is consoled by Ulysses:

‘Tene’ inquit, ‘magnae vastator debite Troiae,  
quem Danaae classes, quem divum oracula poscunt,  
erectumque manet reserato in limine bellum.’<sup>3</sup>

So far as the fragmentary poem goes, then, our minds are fixed on two or three points in the history of Achilles: he must go to Troy and destroy that city, but he shall meet his early doom there. What was to be the climax of the epic, no one can say.

## X

We have now completed our detailed examination of the use of prophecy in the several epics selected for our purpose, and we may briefly note some of the conclusions to be drawn from this study.

In the first place prophecy is clearly an important element in the epic technique from Homer on; and it is natural that this should be so for reasons on which I have already dwelt in the opening pages of this essay. Prophecy is appropriate to those remote and nobler ages in which most epics are placed, ages when gods came nearer to man than now; and it offers a ready and natural means of creating interest in the crisis of the story and of leading the audience to anticipate in imagination the end toward which events are moving. Of the use of prophecy in securing unity also I have already spoken. It should here be emphasized, however, that prophecy is not the chief means

<sup>1</sup> 2, 55-57. Cf. 2, 45: *fatorum crimina*.

<sup>2</sup> 1, 529f.

<sup>3</sup> 2, 32-34.

by which artistic unity may be obtained, for unity depends on many factors — the story itself and the degree of perspective maintained in narration being matters of the utmost importance. Yet a poor use of prophecy may destroy perspective and lessen the unity of the best epic theme.

Our survey has further given us an opportunity to observe the variety of method exhibited by the several poets.

Statius, to begin with the latest, makes good use of prophecy in that he concentrates our attention well on the fratricidal struggle between the two brothers in his *Thebais*, while he probably proposed in his *Achilleis* to direct his readers' thoughts to the early death of Achilles, following hard on his victory. The poet's failure to make an artistic unit of his completed epic is due to other causes, the most important of which have been already touched on, and which therefore need not be discussed again here.

Between Lucan and Silius Italicus, the two who essayed historical epics, all critics judge the former to be the superior poet; indeed he is the best Latin writer of epic after Virgil. This superiority appears in his handling of prophecy, for, although the theme he chose fixed for him at least two aims and thereby made it virtually impossible for him to create an artistic whole, he uses prophecy wisely to direct our minds toward these events as the great climaxes of his story. His episodes distract us, it is true, but by forecasting the future he seeks to recall us to foresee the tragic ends. In rejecting the traditional divine machinery, he forces himself to play the part of prophet, as has been already observed, but that does not greatly affect his use of the device. Silius at every point, save in choice of subject, is Lucan's inferior. The two defects in his use of prophecy are that he scatters his vaticinations too widely, and that he does not adequately lead us to anticipate some great future event.

Valerius Flaccus must naturally be named with his predecessor Apollonius Rhodius. Both labor under the difficulties imposed by their subject, and both are tempted to forecast too many events and in too great detail; but the Latin writer is superior to the learned Alexandrine in that he showed more restraint, and above all because he chose to make the tragic revenge of Medea the ultimate object of his reader's imaginings.

Compared with these five poets, however, Homer and Virgil belong to another order. The *Iliad*, complex as it is in theme compared with the *Odyssey*, is unified by the fact that Achilles is the chief figure throughout. From his wrath springs most of the action, by him Hector is slain, to him Priam comes suppliantly at the end; and our thoughts are carried forward to anticipate his early fate. Toward him are directed virtually all the prophecies in the *Iliad*, as we have earlier seen; and by these prophecies in large measure our interest is steadily increased until we feel the pathos of the hero's doom.

No other ancient epic as pure narrative holds and heightens the interest as does the *Odyssey* — today at least. Partly by prophecy, partly by unmatched skill in narration, the imaginative tension of the reader is increased to the climax, to be relaxed, but not lost, in the quiet close. All prophecies are concerned with the fate of the much tried hero, whose final triumph is so often foretold. The theme is comparatively simple; but it is treated with matchless skill.

On the complexity of the *Aeneid* and the difficulties of Virgil's task I have already dwelt. The poet's real genius can be partly seen in his successful handling of prophecy to secure the ends he desired. He has, so to speak, three objectives: he must bring Aeneas to Italy, give him a sure foothold there, and beyond all he must foreshadow the actual Rome of his own day. Prophecies relating to the first objective have large place in the first five books; those relating to the second are interwoven with the first, and find their climax we may say in the Sibyl's words in the sixth book.<sup>1</sup> But from the first the great end — the empire of Augustus Caesar — is foretold; and such is the magic of the poet's art that as we read we are still in a real world which never was, and we see the Augustan Age which is to be down the vista of long centuries to come. This achievement alone would entitle Virgil to a place among the greatest poets.

<sup>1</sup> 6, 83–97.



# STUDIES IN THE MINOAN HIEROGLYPHIC INSCRIPTIONS

BY CHAMPLIN BURRAGE

## I. THE PHAESTOS WHORL

ONE of the most interesting and curious, as well as one of the earliest, inscribed stones mentioned by Sir Arthur Evans in his epoch-making book entitled *Scripta Minoa* is a remarkable whorl<sup>1</sup> found at Hagios Onuphrios near Phaestos in Crete. The whorl is very crudely engraved and is believed by Sir Arthur to antedate the first Cretan Palace period, that is, to have been made before 2200 B.C.,<sup>2</sup> or thereabouts. One of the strangest features of the whorl is that while the workmanship upon it is so rough and manifestly so primitive, four of the several characters written thereon exactly resemble respectively the very much later Greek capitals H, I, N, and an A turned upside down.

The following is Sir Arthur's description of the whorl:<sup>3</sup>

'On one side . . . (a) the principal design appears to be a rude human figure with an ox's head, in other words, a kind of Minotaur, accompanied by a single sign like a V, with a square handle. On the other side we see what seems to be the ox-head apart from the body, followed by the same sign, and that, in turn, by four other characters of such extraordinary alphabetic appearance that they might be transliterated HΕΙΝ. Of these the first and second appear on the later linear scripts of Minoan Crete; Ι is a common mark of division on them, and the fourth character is found among the geometrical types of the conventionalized pictographic signary. From the very early date of this whorl, which in all probability lies beyond the extreme limit of the Palace Period in Crete, and precedes the time when the

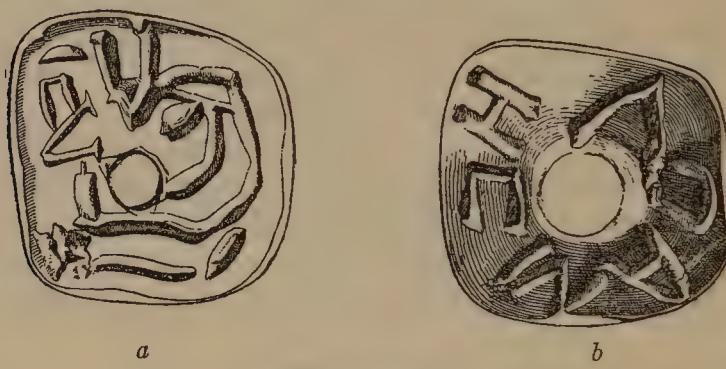
<sup>1</sup> I, 118, figs. 52a and b.

<sup>2</sup> See the chronological table in Rev. James Baikie's *Sea Kings of Crete* (2d ed.), London, 1913, 260; and *Scripta Minoa*, I, 130.

<sup>3</sup> *Scripta Minoa*, I, 118.

developed hieroglyphic script was in vogue, it does not seem likely that we have to deal here with characters having an abbreviated phonetic value. That the ox-head and other linear signs on the whorl had an ideographic meaning is extremely probable, and we have at any rate an example of a collocation of primitive signs of alphabetic aspect which stand in a near relation to the more advanced linear scripts of Minoan Crete.'

Accordingly Sir Arthur not unnaturally does not suggest an immediate relation between these early characters and the Greek and Roman letters which so exactly resemble some of them. However, is his view



THE PHAESTOS WHORL

perfectly satisfactory? After such a pronouncement by the learned author, one ventures only with the greatest diffidence to make any suggestions to the contrary.

In my opinion, the linear characters on the whorl represent letters, and not ideographic values. The sign like a V with a square handle, which appears on both sides, may prove to be a monogram, composed of two well known letters of alphabetic form, Λ (= K or C) and V (= L). The shorter word, I believe, stands for *K(a)l* or *C(a)l*, or as rendered into Greek, *Kάλος* (interchangeably *Tάλος*), while the character which precedes the monogram is evidently a Cretan pictographic equivalent of the Λ, and the character which follows it a pictographic equivalent of the V.

In the longer word on the opposite side of the whorl, the ox-head 'apart from the body' mentioned by Sir Arthur is the character which so closely resembles a Greek capital *alpha* or a Roman *A* written up-

side down. Now the ox-head (apart from the body) in Phoenician was called *Aleph*, and turned upside down it later became the Greek capital *alpha*, and the Roman *A*.

If we write out the longer word in a straight line, reading as is manifestly intended from left to right, and beginning with the two characters which compose the monogram, we obtain the legend  $\sqcap V H \sqcap I N \forall$ . If, further, we assign to these characters on account of their undoubtedly great age the early rather than the later values ascribed to the letters represented by these forms or signs, namely, *V* = *lamed*, *H* (*cheth*) here = rough breathing, *I* = *yod*, *N* = *nun*,  $\forall$  = *aleph* or smooth breathing, and  $\sqcap$  = *kaph*, we obtain the very intelligible word, *K(a)l'kin(i)'(a)*, or by shortening the first vowel from *a* to *e* on account of the modified position of the monogram at the beginning of a long word, *K(e)l'kin(i)'(a)*, from which may easily be derived the better known western forms *Calchinia* and *Telchinia*.

Furthermore, it will be seen that these readings are not dependent upon mere baseless guesswork. The equivalents assigned here to the various characters, in case they represent letters, are perfectly simple and natural. Of course, in the Phoenician inscriptions one stroke of the *lamed* is longer than the other,<sup>1</sup> but such a slight difference may here be readily overlooked. Explanation is required only in the case of one character, and this of the briefest sort. The letter which I interpret as *kaph*, i.e., *K* or *C*, very fortunately occurs in the name of the Cretan god  $\sqcap E \Lambda X A N O \xi$  which appears upon certain early Greek coins of Phaestos. Now the whorl was discovered near Phaestos, and hence the letter may have the same value on the whorl and on the coins. For more than a century scholars have been accustomed to read the legend on the coins as *Velchanos*, in spite of the fact that Hesychius says that this god was named  $\Gamma e \lambda \chi a v o s$  (*Gelchanos*). The two legends on the whorl now amply show that the letter  $\sqcap$  is not *vau* or *digamma*, for by substituting that value we do not obtain intelligible readings.

<sup>1</sup> A Greek *lambda*, however, of almost the exact form of the *lamed* upon the Phaestos whorl occurs in one of the earliest known Greek inscriptions written from right to left upon a Panathenaic vase. See the first inscription reproduced on page 346 in William A. Mason's *History of the Art of Writing*, New York, 1920. Indeed, the usual Greek capital *lambda* seems now to be only the ancient Minoan *lamed* turned upside down.

from either inscription. The letter *K* or *C* only suits the present cases.<sup>1</sup> As for the name *Gelchanos*, it is probable that the original reading of Hesychius was *Tελχανος*, the capital *tau* by some scribal error having become altered to *gamma*, which it so closely resembles in form; or Hesychius' *gamma* may stand in place of a *kappa* which it much resembles in sound.

The Cretan name *Kal(os)* is in Greek interchangeably spelled *Kalos* or *Talos*, the final letters *os* evidently being the Greek termination of a word of foreign origin. Closely related to this name seem to stand those other Greek Cretan names *Telchanos*, *Telchines*, and *Telchinia*.

Says Hesychius: 'Talos is the Sun.'<sup>2</sup> Elsewhere, we learn that in Crete Zeus is called *Talaios*, and that there was a mountain there near Rhithymna under Mount Ida, known as *Ταλλαῖον*, where was a temple to Zeus. It is further reported by Apollodorus that *Talos* was also known as *Tauros*<sup>3</sup> — a statement the truth of which is now unexpectedly verified by the crude picture of the minotaur engraved beside the monogram of two characters which we interpret as *K(a)l(os)*. Furthermore, all the names referred to above are prominently identified by the Greeks with Crete where the whorl was found. There was one *Táλως*, for instance, who was a son of Kres, the reputed first king of Crete. Another *Táλως*, also called *Táλος*, was a son of Perdix, the sister of Daedalus. Thirdly, there was the wondrous man of bronze named *Talos* or *Talôn*, whom Hephaestus made and gave to Minos

<sup>1</sup> The letter *Ϲ*, however, did not always have the value of *K* or *C*. Sometimes it was used as *vau* or *digamma*, and also as *sigma*, but so far as I am aware there is no evidence of such usage at Phaestos.

<sup>2</sup> It is interesting in this connection to find a sun-god named 'KAL(?)' mentioned in the Hittite Cuneiform Texts from Boghazköi recently published by Professor Friedrich Hrozný of Vienna (*Hethitische Keilschrifttexte aus Boghazköi. . . I. Lieferung*, Leipzig, 1919, pp. 4 and 5, line 6). Again in his *Sprache der Hethiter*, Leipzig, 1917, p. 115, Professor Hrozný mentions without question 'ilu KAL' (literally, the 'god Kal'), and translates the expression as 'SCHUTZGOTT', i.e., 'protecting divinity', 'god of protection', or 'divine protector.' One is at once reminded of the fact that the Cretan *Kalos* was styled the protector of Europa. May this Hittite sun-god not be the same as the *Kal-(os)* (= *Talos*) of the Phaestos whorl and of Cretan mythology?

<sup>3</sup> Apollodorus: *Bibliotheca*, 1, 9, 26, 3. See the early editions for the capital *tau* in *Tauros*, which now appears to be correct.

as a protector for Europa,<sup>1</sup> and who is said to have made the circuit of the island of Crete three times daily.

The names ΣΕΛΧΑΝΟΣ and ΤΑΛΩΝ both occur on coins of Phaestos, but not, I think, upon the same coins. Consequently, from that fact we cannot be at all certain that the names refer to the same personality. Indeed, from the figures represented on the coins of different periods one would naturally infer that they do not have reference to one person. However, should it after all be found that *Gelchanos* and *Talos* are really, or eventually came to be identified as, one being, it may well be thought that *Talos*, the *χαλκεῖος τριγίγας*, may originally have derived the name *Gelchanos*, *Kelchanos*, or *Telchanos* from some primitive Cretan form of the Greek word meaning (man) of bronze, *χαλκαν(os)*.

It is said that the *Telchines*, the most ancient inhabitants of the island of Rhodes, migrated from Crete. That name would seem to be derived from *Talos* (?*Telchanos*), the Sun in Crete. Tradition says that after the disappearance of the *Telchines* from Rhodes, Helios, the Sun in Greek, created a new race of inhabitants there who naturally were called in Greek after him *Heliadae*, just as the Cretan *Telchines* had formerly been named in Cretan speech from *Talos* (?*Telchanos*). *Telchinia* is a well known primitive name for Crete.

Pausanias (II, 5, 5), according to the translation of Sir James George Frazer, has the following passage, with which we may close our evidence:<sup>2</sup>

‘ . . . The Sicyonians say of their country that its first inhabitant was Aegialeus, an aboriginal; that all the portion of Peloponnese

<sup>1</sup> Apollonius Rhodius in the *Argonautica*, IV, lines 1638–1648, however, says that Zeus presented Talos to Europa, and gives the following description of him:

‘ And Talos, the man of bronze, as he broke off rocks from the hard cliff, stayed them from fastening hawsers to the shore, when they came to the roadstead of Dictē’s haven. He was of the stock of bronze, of the men sprung from ash-trees, the last left among the sons of the gods; and the son of Cronos gave him to Europa to be the warden of Crete and to stride round the island thrice a day with his feet of bronze. Now in all the rest of his body and limbs was he fashioned of bronze and invulnerable; but beneath the sinew by his ankle was a blood-red vein; and this, with its issues of life and death, was covered by a thin skin. . . .’

(As translated by R. C. Seaton, M.A., for the *Loeb Classical Library*, 407.)

<sup>2</sup> I, 78.

which is still called Aegialeus was named after King Aegialeus. . . . They say that Aegialeus begat Europs, and Europs begat Telchis, and Telchis begat Apis. This Apis grew so powerful before Pelops came to Olympia that all the country south of the Isthmus was called Apia after him. Apis begat Thelxion, Thelxion begat Aegyrus, Aegyrus begat Thurimachus, and Thurimachus begat Leucippus, who had a daughter Calchinia, but no sons. They say that this Calchinia was beloved by Poseidon, and the son she had by him was brought up by Leucippus, who at last bequeathed the throne to him: his name was Peratus. . . .<sup>1</sup>

The name of this daughter of Leucippus, Calchinia, would appear to be only a different spelling for Telchinia, the ancient name of Crete—practically the same spelling as that engraved in archaic Cretan characters upon the Phaestos whorl.

Accordingly, there seems to be reasonable ground for the belief that the writing upon the whorl represents letters, rather than ideographs as Sir Arthur supposed; that the underlying words are the ancient Cretan equivalents of the later Greek Cretan names *Talos* and *Telchinia*; and that the language spoken by the primitive Cretans, who wrote upon the tablets discovered by Sir Arthur, was Semitic,<sup>1</sup> and not Greek.

Before closing this discussion I should mention the fact that there seem to be two other representations of *Kalos* in *Scripta Minoa I*. The first appears on page 116, fig. 48b. In this case the name is written with separate characters above the crudely drawn figure and reads from right to left, *K(a)l(os)*. The second representation, on page 117, fig. 50, differs very much from the first, and the manner in which the name is written on the reverse side is perhaps a little confusing, but as the cylinder on which the figure occurs was found at Phaestos (Hagios Onuphrios), I believe the likeness to be that of *Kalos*. The inscription which is written beneath a cross reads from left to right *K(a)l(os)*. Probably for want of room on the circular face of the cylinder the *lamed* is written almost upside down.

I think that it is now possible to read many of the Minoan hiero-

<sup>1</sup> The Greek Cretan name *Kalos* (the Sun) may well have been derived from בָּלֶה (to kindle, to glow), just as the Greek word ἥλιος (the sun) may have been obtained from הַלְּיָה (to be bright, to shine).

glyphic inscriptions, and it is my hope very shortly to publish the results of my studies in book form. Among the names and words which I believe I have identified and read, beside those of Talos and Telchinia, are: Cronos; Rhea; Zeus; Phœnix; Europa; Kres; Asterios, or Aste-  
rion; Melissos; Minos; Rhadamanthys; the Minotaur; the Labyrinth; Glaukos; Eurygyes; Ariadne; Diktywnna; Jason; Argo and the fifty Argonauts; the wondrous Ram of the Golden Fleece; the Dragon which guarded the Golden Fleece and which Jason slew; the Dragon's teeth sown by Jason; Leda and the Swan; Idomeneus, *etc.*, *etc.* I have also identified a whole cycle of pictographs — no doubt the earliest known — relating to the life of Zeus in Crete, and showing the following subjects: his traditional nurses the pig, the sheep, the bee Melissa, and the goat Amaltheia; the golden hound, protector of Amaltheia; Zeus as a boy drinking from Amaltheia's horn (of plenty) or *cornucopia*; Zeus as the mighty warrior; and the wild boar which is said to have killed him. Among the pictographs I believe I have recognized the earliest portrait of Jason at present known and the names of such constellations as Capra, Pisces,<sup>1</sup> Grus, Hyades, Dioscuri (Gemini), Aries, and Scorpius. In addition, we may now read the writing on various early Minoan clay labels and the puzzling inscriptions upon the clay cup from Goulàs;<sup>2</sup> upon the vases from Prodromos Botsano,<sup>3</sup> Cerigo,<sup>4</sup> Mycenae,<sup>5</sup> and Orchomenos;<sup>6</sup> upon the black steatite whorl from Knossos;<sup>7</sup> and upon two of the three inscribed clay balls from Enkomí (Old Salamis) in Cyprus;<sup>8</sup> as well as certain other texts found at Tiryns, Mycenae, Orchomenos, and Troy.<sup>9</sup>

<sup>1</sup> On one of the seals are two male figures, a wild goat, and two fishes. Professor Hommel made the ingenious suggestion that these pictures represent selections from the Zodiac, *viz.*, Gemini, Capricorn, and Pisces. I think that he was in part right, and it was Sir Arthur's reference to him (*Scripta Minoa*, I, 132) which directed my attention to the possibility of a new interpretation of the pictographs represented upon this series of seals.

<sup>2</sup> *Journal of Hellenic Studies*, XIV, 278.

<sup>3</sup> *Ibid.*, XIV, 279.

<sup>4</sup> *Ibid.*, XVII, 349.

<sup>5</sup> *Ibid.*, XIV, 273.

<sup>6</sup> *Scripta Minoa*, I, 57.

<sup>7</sup> *Journal of Hellenic Studies*, XVII, 347.

<sup>8</sup> *Scripta Minoa*, I, 70.

<sup>9</sup> Dr. C. Schuchhardt: *Schliemann's Excavations*, *etc.*



## GENERAL INDEX

- Achilleis* of Statius, 108, 172 f., 174.  
*Aeneid*, 104 f., 133–142, 175.  
Aeschylus, mss. of, 90 ff., 96 ff.  
    Prometheus, commentary on, in codex Neapolitanus, 1–98.  
    references to, in Byzantine authors, 86 ff.  
    scholia on, 88 ff.  
Alphabet, Cretan, 178 ff.  
*Argonautica* of Apollonius Rhodius, 104, 128–133, 174.  
    of Valerius Flaccus, 107, 160–166, 174.  
Aristophanes, scholia on, 94.
- BURRAGE, CHAMPLIN, Studies in the Minoan Hieroglyphic Inscriptions, The Phaestos Whorl, 177–183.
- Calchinia, 179, 182.
- Civil War of Lucan, 106, 142–151, 174.  
    the intended scope of, 148–151.
- Epic, prophecy in the ancient, 99–175.  
Epics, diverse character of the ancient, 99 f.
- Eustathius, knowledge of Aeschylus, 86.
- Evans, Sir Arthur, interpretation of Phaestos Whorl, 177 f., 182.
- Hephaestion, used by Triclinius, 1, 85, 95.
- Iliad*, 102 ff., 109–116, 175.
- Kalos, 180, 182.
- Minoan inscriptions, 182 f.
- MOORE, C. H., Prophecy in the Ancient Epic, 99–175.
- Odyssey*, 102 ff., 116–128, 175.
- παλαιός*, used of mss., 96.
- Phaestos whorl, interpretation of inscription by Burrage, 177–182.
- Pictographs, Cretan, 178, 183.
- Pindar, scholia on, 94.
- Prophecy, function of, in creating suspense, 101 f.  
    contribution of, to unity, 102 ff., 173 f.  
    important element in epic technique, 173.
- Punica* of Silius Italicus, 106 f., 151–160, 174.
- Sententiae* in Greek mss., 85.
- SMYTH, HERBERT WEIR, The Commentary on Aeschylus' Prometheus in the Codex Neapolitanus, 1–98.
- Sophocles, scholia on, 94.
- Talos, 180 ff.
- Telchinia, 179 ff.
- Thebais* of Statius, 107 f., 166–172, 174.
- Thomas Magister, on dramatic poets, 93 ff.  
    relation of, to Triclinius, 93 ff.
- Triclinius, on metre, 1, 84, 93, 95.  
    readings of, in Aesch. *Prom.*, 84, 96 ff.  
    relation of, to Thomas Magister, 93 ff.  
    scholia by, 93 ff.
- Tzetzes, knowledge of Aeschylus, 86.

- |  |   |
|--|---|
| Unity, of Lucan's <i>Civil War</i> , 106 f.<br>of the <i>Argonautica</i> of Apollonius<br>Rhodius, 104.<br>of the <i>Argonautica</i> of Valerius<br>Flaccus, 107.<br>of the Homeric Poems, 102 ff. | Unity, of the <i>Punica</i> of Silius Italicus,<br>106 f.<br>of the <i>Thebaïs</i> of Statius, 104 f.<br>of Virgil's <i>Aeneid</i> , 104 f.<br>Zodiac, pictographs of, 183. |
|--|---|

## INDEX OF IMPORTANT CITATIONS

- Aeschylus,  
*Prometheus* (80, 145, 386, 473, 791, 1057, 1091), 97; (187, 400, 532, 550, 558, 887), 84; (233, 235, 394, 451), 96; (241), 95, note 4; (568, 617, 682, 770, 875), 97; (583), 84.  
*Septem* (778), 84.
- Apollonius Rhodius, *Argonautica* (1, 440-447), 129; (2, 422-427), 130; (4, 584-591), 132; (4, 739-748), 132; (4, 1638-1648), 181, note 1.
- Aristophanes, *Nubes* (639), 95, note 4.
- Homer,  
*Il.* (8, 469-477), 110; (9, 410-416), 116; (15, 64-77), 110-111; (16, 684-693), 111-112; (17, 201-208), 112; (18, 127-133), 113; (19, 408-417), 115; (21, 288-297), 113; (23, 141-151), 115.  
*Od.* (1, 194-205), 117-118; (2, 161-176), 118; (11, 100-118), 119-120; (11, 119-137), 126-127; (15, 172-178), 120; (17, 124-131), 121; (17, 152-161), 121; (19, 300-307), 127; (21, 168-174), 124.
- Lucan, *Bellum Civile* (1, 678-694), 143-144; (3, 9-34), 144-145; (5, 198-208), 145-146; (6, 799-820), 146;
- (7, 588-592), 148; (7, 160-615), 149; (10, 338-342), 150.
- Pausanias (2, 5, 5), 181-182.
- Silius Italicus, *Punica* (1, 42-54), 151-152; (2, 696-707), 156; (3, 172-182), 155; (3, 700-712), 155; (4, 122-130), 158; (4, 472-477), 158; (8, 25-38), 152-153; (8, 656-676), 153; (11, 570-578), 156-157; (17, 357-369), 159; (17, 606-615), 157.
- Statius,  
*Achilleis* (1, 145-148), 172; (2, 32-34), 173; (2, 55-57), 133.  
*Thebais* (1, 80-87), 167; (3, 71-77), 167; (6, 911-923), 169; (6, 938-946), 169.
- Valerius Flaccus, *Argonautica* (1, 211-226), 161-162; (1, 546-554), 164; (1, 555-560), 164; (5, 433-451), 165; (7, 501-508), 165; (8, 232-236), 165; (8, 247-251), 166.
- Virgil, *Aeneid* (1, 286-296), 140; (3, 156-171), 135; (3, 178-189), 135; (3, 500-505), 139; (5, 724-737), 137; (6, 83-97), 138; (6, 847-853), 141; (8, 606-728), 141; (12, 838-840), 142.



HARVARD STUDIES  
IN  
CLASSICAL PHILOLOGY

Edited by a Committee of the Classical Instructors of  
Harvard University.

PUBLISHED BY THE HARVARD UNIVERSITY PRESS

---

CONTENTS OF VOLUME I, 1890.

- The Fauces of the Roman House.—*By James B. Greenough.*  
De Ignis Eliciendi Modis apud Antiquos.—*Scripsit Morris H. Morgan.*  
On the Origin of the Construction of  $\sigma\bar{\nu} \mu\bar{\eta}$  with the Subjunctive and the Future Indicative.—*By William W. Goodwin.*  
On Some Disputed Points in the Construction of  $\epsilon\delta\epsilon\iota$ ,  $\chi\rho\bar{\eta}\nu$ , etc., with the Infinitive.—*By William W. Goodwin.*  
Notes on Quintilian.—*By George M. Lane.*  
Some Latin Etymologies.—*By James B. Greenough.*  
On *egregium publicum* (*Tac. Ann. 3, 70, 4*).—*By Clement L. Smith.*  
On the Use of the Perfect Infinitive in Latin with the Force of the Present.—*By Albert A. Howard.*  
Plutarch *περὶ εὐθύνης*.—*By Harold N. Fowler.*  
Vitruviana.—*By George M. Richardson.*  
The Social and Domestic Position of Women in Aristophanes.—*By Herman W. Hayley.*  
Notes. Indexes.

CONTENTS OF VOLUME II, 1891.

- Quaestiones Petronianae.—*Scripsit Herman W. Hayley.*  
Greek and Roman Barbers.—*By F. W. Nicolson.*  
Some Constructions in Andocides.—*By Morris H. Morgan.*  
Gajus or Gaius?—*By Frederic D. Allen.*  
An Inscribed Kotylos from Boeotia.—*By John C. Rolfe.*  
*Nedum*.—*By J. W. H. Walden.*  
Some Uses of *Neque (Nec)* in Latin.—*By James B. Greenough.*  
The Participle Construction with *τρυχάειν* and *κυρεῖν*.—*By J. R. Wheeler.*  
The ‘Stage’ in Aristophanes.—*By J. W. White.*  
Indexes.

CONTENTS OF VOLUME III, 1892.

- The Date of Cylon.—*By John Henry Wright.*  
Catullus and the Phaselus of his Fourth Poem.—*By Clement L. Smith.*  
On the Homeric Caesura and the Close of the Verse as related to the Expression of Thought.—*By Thomas D. Seymour.*  
On the Notion of Virtue in the Dialogues of Plato, with particular reference to those of the First Period and to the Third and Fourth Books of the Republic.—*By William A. Hammond.*  
Notes. Indexes.

## CONTENTS OF VOLUME IV, 1893.

- The Αὸλος or Tibia.—*By Albert A. Howard.*  
The Tragedy Rhesus.—*By John C. Rolfe.*  
The Use of *Hercle* (*Mehercle*), *Edepol* (*Pol*), *Ecastor* (*Mecastor*), by Plautus and Terence.—*By Frank W. Nicolson.*  
Accentual Rhyme in Latin.—*By James B. Greenough.*  
On the Omission of the Subject-Accusative of the Infinitive in Ovid.—*By Richard C. Manning.*  
Latin Etymologies.—*By James B. Greenough.*  
On τεῖπαρ ἐλέσθαι (Σ 501) and the *Manus Consertio* of the Romans.—*By Frederic D. Allen.*  
Herondaea.—*By John Henry Wright.*  
Notes. Indexes.

## CONTENTS OF VOLUME V, 1894.

- Stage-Terms in Heliodorus's *Aethiopica*.—*By J. W. H. Walden.*  
Notes on the *Bacchae* of Euripides.—*By Mortimer Lamson Earle.*  
Notes on Lysias.—*By Morris H. Morgan.*  
Early Latin Prosody.—*By James B. Greenough.*  
The κότταβος κατακτός in the Light of Recent Investigations.—*By Herman W. Hayley.*  
De Scholiis Aristophaneis Quaestiones Mythicae.—*Scripsit Carolus Burton Gulick.*  
*H* as a Mute in Latin.—*By E. S. Sheldon.*  
Indexes.

## CONTENTS OF VOLUME VI, 1895.

- The Opisthodomus on the Acropolis at Athens.—*By John Williams White. With Plate.*  
Artemis Anaitis and Mēn Tiamu, A Votive Tablet in the Boston Museum of Fine Arts.—*By John Henry Wright. With Plate.*  
The Date of Lycophron.—*By William N. Bates.*  
Quo modo *Iaciendi Verbi Composita* in Praesentibus Temporibus Enuntiaverint Antiqui et Scripserint.—*Quaerit Mauricius W. Mather.*  
Homeric Quotations in Plato and Aristotle.—*By George Edwin Howes.*  
Indexes.

## CONTENTS OF VOLUME VII, 1896.

- The articles in this volume are contributed by former pupils and colleagues of Professor George Martin Lane, in commemoration of the happy completion of fifty years since he received his first degree in Arts from Harvard College.*
- On the Extent of the Deliberative Construction in Relative Clauses in Greek.—*By William W. Goodwin.*  
Some Features of the Contrary to Fact Construction.—*By James B. Greenough.*  
Studies in the Text of Lucretius.—*By William Everett.*  
On 'Os Columnatum' (Plaut. *M. G.* 211) and Ancient Instruments of Confinement.—*By Frederic D. Allen.*  
Cicero's Journey into Exile.—*By Clement Lawrence Smith.*  
Five Interesting Greek Imperatives.—*By John Henry Wright.*  
The Plot of the Agamemnon.—*By Louis Dyer.*  
Musonius the Etruscan.—*By Charles Pomeroy Parker.*  
Notes on the Anapaests of Aischylus.—*By Herbert Weir Smyth.*  
The Dates of the Exiles of Peisistratos.—*By Harold N. Fowler.*  
Coronelli's Maps of Athens.—*By J. R. Wheeler. With Plate.*  
Notes on Persius.—*By Morris H. Morgan.*  
Notes on Suetonius.—*By Albert A. Howard.*  
Varia Critica.—*By Herman W. Hayley.*  
A Point of Order in Greek and Latin.—*By J. W. H. Walden.*  
Omens and Augury in Plautus.—*By Charles Burton Gulick.*  
Syllabification in Roman Speech.—*By William Gardner Hale.*  
Indexes.

## CONTENTS OF VOLUME VIII, 1897.

- The Trial of the Alcmeonidae and the Cleisthenian Constitutional Reforms. — *By George Willis Botsford.*  
The Saliva Superstition in Classical Literature. — *By Frank W. Nicolson.*  
Greek Grave-Reliefs. — *By Richard Norton.*  
The Origin of Roman Praenomina. — *By George Davis Chase.*  
Indexes.

## CONTENTS OF VOLUME IX, 1898.

- Memoir of George M. Lane, with Portrait. — *By Morris H. Morgan.*  
Posthumous Papers. — *By Professor Lane.*  
Ramenta Plautina. — *Hidden Verses in Suetonius.*  
Other Critical Notes. — *Notes on Latin Syntax.*  
Memoir of Frederic D. Allen, with Portrait. — *By James B. Greenough.*  
Posthumous Papers. — *By Professor Allen.*  
The Thanatos Scene in the Alcestis. — *Three Notes on Euripides.*  
Suspicions about "Saturnian." — *Etymologies.*  
The Duenos Inscription. — *The Delphian Hymn to Apollo.*  
Hidden Verses in Livy. — *By Morris H. Morgan.*  
The Nonius Glosses. — *By J. H. Onions,* with a Prefatory Note by *W. M. Lindsay.*  
Studies in Plautus: —

- I. On a Supposed Limitation of the Law of "breves breviantes" in Plautus and Terence. — *By R. C. Manning, Jr.*
- II. The Declension of Greek Nouns in Plautus. — *By H. M. Hopkins.*
- III. The Scene-Headings in the Early Recensions of Plautus. — *By H. W. Prescott.*
- IV. On the Relation of the Codex Vetus to the Codex Ursinianus of Plautus. — *By W. H. Gillespie.*
- V. On Short Vowels before Mute and Liquid in Plautus: can they act as "breves breviantes"? — *By J. A. Peters.*
- VI. Some Plautine Words and Word-Groups. — *By A. A. Bryant.*
- VII. Varia Plautina. — *Compiled by W. M. Lindsay.*

The Versification of Latin Metrical Inscriptions except Saturnians and Dactylics. — *By Arthur Winfred Hodgman.*

Indexes.

## CONTENTS OF VOLUME X, 1899.

- Some Questions in Latin Stem Formation. — *By James B. Greenough.*  
The Mouth-Piece of the Αὐλός. — *By Albert A. Howard.*  
Metrical Passages in Suetonius. — *By Albert A. Howard.*  
Ionic Capitals in Asia Minor. — *By W. N. Bates.*  
The Date of Libanius's λύγος ἐπιτάφιος ἐπ' Ιουλιανῷ. — *By J. W. H. Walden.*  
Notes on the Symbolism of the Apple in Classical Antiquity. — *By Benjamin Oliver Foster.*

- Greek Shoes in the Classical Period. — *By Arthur Alexis Bryant.*  
The Attic Prometheus. — *By C. B. Gulick.*  
Two Notes on the 'Birds' of Aristophanes. — *By C. B. Gulick.*  
A Study of the Daphnis-Myth. — *By H. W. Prescott.*  
The Religious Condition of the Greeks at the Time of the New Comedy. — *By James B. Greenough.*

Indexes.

## CONTENTS OF VOLUME XI, 1900.

- De Rebus ad Pompas Sacras apud Graecos pertinentibus Quaestiones Selectae quas instituit Arthurus G. Leacock.  
Oriental Cults in Britain. — *By Clifford Herschel Moore.*  
The Form of Nominal Compounds in Latin. — *By George D. Chase.*  
Conjectural Emendations of the Homeric Hymns. — *By Walton Brooks McDaniel.*  
The Death of Ajax: on an Etruscan Mirror in the Museum of Fine Arts in Boston. — *By Edmund von Mach.*

## CONTENTS OF VOLUME XI (continued).

- Notes on the Worship of the Roman Emperors in Spain. — *By George Converse Fiske.*  
Συγγενῆς Ὀφθαλμός. — *By Josiah Bridge.*  
Ancient Roman Curb Bits. — *By Robert Emmons Lee.*  
Notes on the Phormio. — *By H. W. Hayley.*  
Epigraphica. — *By Minton Warren.*  
Indexes.

## CONTENTS OF VOLUME XII, 1901.

*The articles in this volume are contributed by former pupils and colleagues of Professor William Watson Goodwin, in commemoration of the happy completion of fifty years since he received his first degree in Arts from Harvard College, and of forty-one years since he became Eliot Professor.*

- On Ellipsis in some Latin Constructions. — *By J. B. Greenough.*  
Catullus vs. Horace. — *By William Everett.*  
A Preliminary Study of certain Manuscripts of Suetonius' Lives of the Caesars. — *By Clement Lawrence Smith.*  
Iambic Composition of Sophocles. — *By Isaac Flagg.*  
Tzetzes's Notes on the Aves of Aristophanes in Codex Urbinas 141. — *By John Williams White.*  
The Origin of Subjunctive and Optative Conditions in Greek and Latin. — *By Wm. Gardner Hale.*  
Unpublished Scholia from the Vaticanus (C) of Terence. — *By Minton Warren.*  
Studies in Sophocles. — *By John Henry Wright.*  
Plato as a Playwright. — *By Louis Dyer.*  
Lucianeia. — *By Francis G. Allinson.*  
Musonius in Clement. — *By Charles Pomeroy Parker.*  
Plato, Lucretius, and Epicurus. — *By Paul Shorey.*  
The Origin of the Statements contained in Plutarch's Life of Pericles, Chapter XIII. — *By Harold N. Fowler.*  
Notes on the so-called Capuchin Plans of Athens. — *By J. R. Wheeler.*  
Miscellanea. — *By Morris H. Morgan.*  
The Preposition *Ab* in Horace. — *By John C. Rolfe.*  
Notes on a Fifteenth Century Manuscript of Suetonius. — *By Albert A. Howard.*  
The Antigone of Euripides. — *By James M. Paton.*  
The Use of *μή* with the Participle where the Negative is Influenced by the Construction upon which the Participle Depends. — *By George Edwin Howes.*  
Notes on the Tragic Hypotheses. — *By Clifford Herschel Moore.*  
An Observation on the Style of S. Luke. — *By James Hardy Ropes.*  
The Use of *μή* in Questions. — *By Frank Cole Babbitt.*  
Notes on the Old Temple of Athena on the Acropolis. — *By William Nickerson Bates.*  
On the Greek Infinitive after Verbs of Fearing. — *By Charles Burton Gulick.*  
Argos, Io, and the Prometheus of Aeschylus. — *By Joseph Clark Hoppin.*  
Indexes.

## CONTENTS OF VOLUME XIII, 1902.

- The Politics of the Patrician Claudi. — *By George Converse Fiske.*  
The Shield Devices of the Greeks. — *By George Henry Chase.*  
A Study of the Danaid Myth. — *By Campbell Bonner.*  
Indexes.

## CONTENTS OF VOLUME XIV, 1903.

- This volume is dedicated to the memory of Professor James Bradstreet Greenough, through whose efforts the publication fund was secured, and to whom, in large measure, the success of the Studies is due.*
- James Bradstreet Greenough (with Portrait). — *By George Lyman Kittredge.*  
Observations on the Fourth Eclogue of Virgil. — *By W. Warde Fowler.*  
The Illustrated Terence Manuscripts. — *By Karl E. Weston.*  
The Relation of the Scene-Headings to the Miniatures in Manuscripts of Terence. — *By John Calvin Watson.*  
Indexes. Plates.

## CONTENTS OF VOLUME XV, 1904.

- On the Composition of Boethius' *Consolatio Philosophiae*. — *By Edward Kennard Rand.*  
Notes on some Uses of Bells among the Greeks and Romans. — *By Arthur Stanley Pease.*  
The Nemesis of the Younger Cratinus. — *By Edward Capps.*  
Some Phases of the Cult of the Nymphs. — *By Floyd G. Ballantine.*  
De Comicis Graecis Litterarum Iudicibus. — *Quaesivit Guilielmus Wilson Baker.*  
Indexes.

## CONTENTS OF VOLUME XVI, 1905.

- A Preliminary Study of Certain Manuscripts of Suetonius' Lives of the Caesars: Second Paper. — *By Clement Lawrence Smith.*  
The Dramatic Art of Aeschylus. — *By Chandler R. Post.*  
An Examination of the Theories Regarding the Nature and Origin of Indo-European Inflection. — *By Hanns Oertel and Edward P. Morris.*  
The Use of the High-Soled Shoe or Buskin in Greek Tragedy of the Fifth and Fourth Centuries B.C. — *By Kendall K. Smith.*  
Indexes.

## CONTENTS OF VOLUME XVII, 1906.

*The articles in this volume are contributed by instructors in the Department of the Classics as a token of affection and esteem for Clement Lawrence Smith, of the class of 1863, for thirty-four years a valued member of the Department, but forced by ill health to resign the Pope Professorship of Latin in this University in 1904.*

- Notes on Vitruvius. — *By Morris H. Morgan.*  
Catullus and the Augustans. — *By Edward Kennard Rand.*  
On Five New Manuscripts of the Commentary of Donatus to Terence. — *By Minton Warren.*  
On the Origin of the Taurobolium. — *By Clifford Herschel Moore.*  
Aspects of Greek Conservatism. — *By Herbert Weir Smyth.*  
The Battle of Salamis. — *By William W. Goodwin.*  
An Unrecognized Actor in Greek Comedy. — *By John Williams White.*  
The Origin of Plato's Cave. — *By John Henry Wright.*  
An Amphora with a New *Kalós*-Name in the Boston Museum of Fine Arts. — *By George Henry Chase.*  
Sacer intra Nos Spiritus. — *By Charles Pomeroy Parker.*  
Valerius Antias and Livy. — *By Albert A. Howard.*  
Indexes. Plates.

## CONTENTS OF VOLUME XVIII, 1907.

- 'Logaoedic' Metre in Greek Comedy. — *By John Williams White.*  
The Medea of Seneca. — *By Harold Loomis Cleasby.*  
Boyhood and Youth in the Days of Aristophanes. — *By Arthur Alexis Bryant.*  
Stylistic Tests and the Chronology of the Works of Boethius. — *By Arthur Patch McKinlay.*  
The Manuscript Tradition of the *Acharnenses*. — *By Earnest Cary.*  
Note on the Battle of Pharsalus. — *By Arthur Searle.*  
Indexes.

## CONTENTS OF VOLUME XIX, 1908.

- The Olympian Council House and Council. — *By Louis Dyer.*  
The Propitiation of Zeus. — *By Joseph William Hewitt.*  
The Authorship and the Date of the Double Letters in Ovid's *Heroides*. — *By Sereno Burton Clark.*  
The Use of ἀλιτήριος, ἀλιτρός, ἄρανος, ἐναγῆς, ἐνθύμιος, παλαμνάνος, and προστρόπης: A Study in Greek Lexicography. — *By William Henry Paine Hatch.*  
Indexes.

## CONTENTS OF VOLUME XX, 1909.

- Latin Inscriptions in the Harvard Collection of Classical Antiquities.—*By Clifford H. Moore.*  
Classical Elements in Browning's *Aristophanes' Apology*.—*By Carl Newell Jackson.*  
A List of Text-Books from the Close of the Twelfth Century.—*By Charles H. Haskins.*  
The Development of Motion in Archaic Greek Sculpture.—*By Chandler Rathfon Post.*  
An Emendation of Vitruvius.—*By C. A. R. Sanborn.*  
Indexes.

## CONTENTS OF VOLUME XXI, 1910.

- Critical and Explanatory Notes on Vitruvius.—*By Morris H. Morgan.*  
Magistri Scriniorum, ἀντιγραφῆς, and φεφερενδάριοι.—*By J. B. Bury.*  
Three *Puer*-Scenes in Plautus, and the Distribution of Rôles.—*By Henry W. Prescott*  
A Harvard Manuscript of St. Augustine.—*By Arthur Stanley Pease.*  
The Sicilian Translators of the Twelfth Century and the First Latin Version of Ptolemy's *Almagest*.—*By Charles H. Haskins and Dean Putnam Lockwood.*  
On a Passage in Pindar's Fourth Nemean Ode.—*By Charles E. Whitmore.*  
The *Oresteia* of Aeschylus as Illustrated by Greek Vase-Painting.—*By Hetty Goldman.*  
Doctors of Philosophy in Classical Philology and Classical Archaeology of Harvard University.  
Indexes.

## CONTENTS OF VOLUME XXII, 1911.

- Lucretiana: Notes on Books I and II of the *De Rerum Natura*.—*By J. S. Reid.*  
An Attempt to Restore the γ Archetype of Terence Manuscripts.—*By Robert Henning Webb.*  
Antecedents of Greek Corpuscular Theories.—*By William Arthur Heidel.*  
The ὑποζώματα of Greek Ships.—*By Edward G. Schaueroth.*  
Doctor Dissertations, 1910-11.  
Indexes.

## CONTENTS OF VOLUME XXIII, 1912.

- Some Features of the Allegorical Debate in Greek Literature.—*By Margaret Coleman Waites.*  
A Manuscript of Jerome's *De Viris Illustribus* belonging to the General Theological Seminary in New York.—*By William Henry Paine Hatch.*  
The Dramatic Art of Sophocles.—*By Chandler Rathfon Post.*  
The Attic Alphabet in Thucydides: A Note on Thucydides, 8, 9, 2.—*By Henry Wheatland Litchfield.*  
Further Notes on Sicilian Translations of the Twelfth Century.—*By Charles Homer Haskins.*  
Summaries of Dissertations for the Degree of Ph.D., 1911-12.  
Indexes.

## CONTENTS OF VOLUME XXIV, 1913.

- Lucilius: The *Ars Poetica* of Horace, and Persius.—*By George Converse Fiske.*  
The Latin Epyllion.—*By Carl Newell Jackson.*  
De Rinucio Aretino Graecarum Litterarum Interpret.—*Scripsit Dean P. Lockwood.*  
The Dramatic Art of Menander.—*By Chandler Rathfon Post.*  
Cicero's Judgment on Lucretius.—*By Henry Wheatland Litchfield.*  
Summaries of Dissertations for the Degree of Ph.D., 1912-13.  
Indexes.

## CONTENTS OF VOLUME XXV, 1914.

- National Exempla Virtutis in Roman Literature.—*By Henry Wheatland Litchfield.*  
Medical Allusions in the Works of St. Jerome.—*By Arthur Stanley Pease.*  
Mediaeval Versions of the Posterior Analytics.—*By Charles Homer Haskins.*  
The Law of the Hendecasyllable.—*By Roy Kenneth Hack.*  
Molle atque Facetum.—*By Carl Newell Jackson.*  
Hippocratea, I.—*By William Arthur Heidel.*  
Summaries of Dissertations for the Degree of Ph.D., 1913–14.  
Indexes.

## CONTENTS OF VOLUME XXVI, 1915.

- Quo Modo Aristophanes Rem Temporalem in Fabulis Suis Tractaverit.—*Quaesivit Otis Johnson Todd.*  
The Roman Magistri in the Civil and Military Service of the Empire.—*By Arthur Edward Romilly Boak.*  
Notes on the Fourth and Fifth Centuries.—*By George W. Robinson.*  
Summaries of Dissertations for the Degree of Ph.D., 1914–15.  
Indexes.

## CONTENTS OF VOLUME XXVII, 1916.

- The Doctrine of Literary Forms.—*By Roy Kenneth Hack.*  
The Historical Socrates in the Light of Professor Burnet's Hypothesis.—*By Charles Pomeroy Parker.*  
The Chorus of Euripides.—*By Aristides Evangelus Phoutrides.*  
Summaries of Dissertations for the Degree of Ph.D., 1915–16.  
Indexes.

## CONTENTS OF VOLUME XXVIII, 1917.

- On the Second Book of Aristotle's Poetics and the Source of Theophrastus' Definition of Tragedy.—*By A. Philip McMahon.*  
Chaucer's *Lollius*.—*By George Lyman Kittredge.*  
A Study of Exposition in Greek Tragedy.—*By Evelyn Spring.*  
Summaries of Dissertations for the Degree of Ph.D., 1916–17.  
Indexes.

## CONTENTS OF VOLUME XXIX, 1918.

- Plato's View of Poetry.—*By William Chase Greene.*  
Collations of the Manuscripts of Aristophanes' *Aves*.—*By John Williams White and Earnest Cary.*  
Joseph Scaliger's Estimates of Greek and Latin Authors.—*By George W. Robinson.*  
Indexes.

## CONTENTS OF VOLUME XXX, 1919.

- Collations of the Manuscripts of Aristophanes' *Vespae*.—*By John Williams White and Earnest Cary.*  
Imperial Coronation Ceremonies of the Fifth and Sixth Centuries.—*By A. E. R. Boak.*  
The Rhetorical Structure of the Encomia of Claudius Clodian.—*By Lester B. Struthers.*  
The Decree-seller in the *Birds*, and the Professional Politicians at Athens.—*By Carl Newell Jackson.*  
Young Virgil's Poetry.—*By Edward Kennard Rand.*  
Indexes.

## CONTENTS OF VOLUME XXXI, 1920.

- The Religious Background of the *Prometheus Vinctus*.—*By James Alexander Kerr Thomson.*  
Τοτερον πρότερον Ὀμηρικῶς.—*By Samuel E. Bassett.*  
The Spirit of Comedy in Plato.—*By William Chase Greene.*  
Ithaca: A Study of the Homeric Evidence.—*By Frank Brewster.*  
Indexes.





PHILLIPS ACADEMY



3 1867 00072 4323

Date Due

---

24728

480  
H26  
(v.32.)

